

AM.1930 c2
R.E. Clarke
c1

Boston University
College of Liberal Arts
Library

THE GIFT OFThe Author.....

June 1930

A.M. 1930
cl
c.1

P6401

BOSTON UNIVERSITY
GRADUATE SCHOOL

Thesis

Interest Factor in Junior High School English Teaching.

Submitted by

Ruth Ellen Clarke

(B. S. in Ed., Boston University, 1927.)

In partial fulfilment of requirements for
the degree of Master of Arts

1930.

BOSTON UNIVERSITY
COLLEGE OF LIBERAL ARTS
LIBRARY

p6401

The Interest Factor in Junior High School
English Teaching.

378.744
B0
A.M. 1930
cl
c.1

I.	Introduction	1
A.	Interest as an Educative Factor	1
B.	Teacher's Responsibility	3
C.	Content of Thesis	3
II.	Specimen Methods	3
A.	Socialized Class Organization	3
1.	Exhibit	4
2.	Value	5
B.	Methods in:	
1.	Grammar	5
2.	Spelling	7
C.	Special Methods in Composition Work	9
1.	Narration	9
2.	Description	11
3.	Biography	15
4.	Exposition	18
5.	Argument	20
6.	Composition Aids	22
a.	Travel Book	22
b.	Games	26
D.	Special Methods in Literature Studies	27
1.	Choice of Material	27
2.	General "Interest" Considerations	27
a.	Fiction	28
1.	Novel	28
2.	Short Story	33
(a)	Preparation for Writing	34
(b)	Correction	35

A. Interest as an Aesthetic Factor

B. The Author's Responsibility

C. Content of Thesis

II. Special Methods

A. Specialized Class Organization

1. Analysis

2. Value

B. Methods in:

1. Grammar

2. Spelling

C. Special Methods in Composition Work

1. Translation

2. Description

3. Biography

4. Exposition

5. Argument

6. Composition Lists

a. Travel Book

b. Games

D. Special Methods in Literature Studies

1. Choice of Material

2. General "Interest" Considerations

a. Fiction

1. Novel

2. Short Story

(a)

(b) Comparison

b. Verse	37
1. Long Poem	38
2. Short Poem	40
c. Book Reports	43
E Conclusion	49
1. Aims in Oral Expression	49
2. Methods in Oral Expression	50
3. Aims in Written Expression	50
4. Methods in Written Expression	50
5. Aims in Teaching Grammar	51
6. Methods in Grammar	51
7. Aims in Literature	51
8. Methods in Literature	52
III. Summary.	52

Digitized by the Internet Archive
in 2013

The Interest Factor in Junior High
School English Teaching.

I

Introduction.

A. Interest as an Educative Factor: So long as mere training of the intelligence through drill upon the school arts, such as reading, spelling, grammar, and arithmetic, is looked upon as the most important function of the school, there is little necessity for any specific doctrine of interest. One refrains from being tiresome in instruction, when one might just as well be interesting, precisely for the same reason that one does not willingly appear unkempt or ill dressed in society. But to give edge to the intellect, all we have to do is to keep it awake by drilling it and by occupying it with the unraveling of problems of constantly increasing difficulty. That sort of work does not demand any glowing enthusiasm; it requires only steady application. It is not peculiar, therefore, that to those who judge the sole end and aim of instruction to be the development of the intellect, the interest is not a word to conjure with.

Is it a fact, however, that instruction should confine itself to one mental aspect? In addition to intelligence, the child has feelings and volition. His feelings involve the group of mental states known as instinct, impulse, emotion, desire, interest, pleasure, pain, etc. And, too, his volitions are closely connected with his feelings. May it not be that to establish desirable lasting mental attitudes toward men and their institutions and toward Nature and her living creatures is one of the choicest privileges of the school. Indeed one's view of the world, one's hospitality or hostility respecting the order of things, is considerably more a matter of feeling than of

The Interest Factor in Junior High
School English Teaching.

I

Introduction.

A. Interest as an Educative Factor: So long as there

training of the intelligence through drill upon the school arts,
such as reading, spelling, grammar, and arithmetic, is looked upon
as the most important function of the school, there is little
necessity for any specific doctrine of interest. One refrains from
being lively in instruction, when one might just as well be
interesting, precisely for the same reason that one does not willingly
appear unkind or ill-gressed in society. But to give edge to the
intellect, all we have to do is to keep it awake by drilling it and
by occupying it with the unraveling of problems of constantly increas-
ing difficulty. That sort of work does not demand any glowing
enthusiasm; it requires only steady application. It is not peculiar,
therefore, that to those who judge the sole end and aim of instruction
to be the development of the intellect, the interest is not a word to
conjure with.

Is it a fact, however, that instruction should confine
itself to one mental aspect? In addition to intelligence, the child
has feelings and volition. His feelings involve the group of mental
states known as instinct, impulse, emotion, desire, interest, pleasure,
pain, etc. and, too, his volitions are closely connected with his
feelings. May it not be that to establish desirable lasting mental
attitudes toward men and their institutions and toward nature and her
living creatures is one of the choicest privileges of the school. Indeed
one's view of the world, one's hospitality or hostility respecting the
order of things, is considerably more a matter of feeling than of

intelligence. A church desires to have the spiritual nurture of children in order to influence their feelings, to fix in desirable and permanent form their attitude toward God and man and the church. Schools in the slums of great cities have the young people salute the flag and recite patriotic poems that they may secure that love of country which marks the good citizen. It is important in every other field of training that the feelings of children should be tenderly nourished and properly directed that abiding enthusiasms should be awakened in them, so that their attitude toward men and things should not only be lighted by intelligence, but warmed by the glow of feeling.

If the cultivation and refinement of feeling as well as intellect is to be included in education, it is necessary that instruction should involve something more than mental drill; it must also be composed of such bodies of ideas as the feelings can cling to; it must impart knowledge capable of arousing enthusiasm; it must show nature and social institutions in such a way that desirable and permanent disposition toward them may be developed. If we wait for life itself to form the disposition, we leave altogether too much to accident. Misfortune or mistake may embitter the heart; whereas, had proper states of mind been formed during the school period, the individual would have had a saner outlook. Sweetness and life should not be dependent upon shrewdness or good fortune; it should emanate from the inmost depths of the soul.

Again, mental attitude toward the world has its outcome in volition, inasmuch as conduct is the legitimate conclusion of desire and interest. This brings instruction into line with the development of the entire mind, and greatly extends the influence of the school in character formation. The early reliance upon inhibition of undesirable tendencies in the training of the will has a certain warrant that will endure, since negation and prohibition are necessary elements in the proper training of the young. The positive side of character-forming

intelligence. A school desires to have the spiritual culture of

children in order to influence their feelings, to fix in desirable

and permanent form their attitude toward God and man and the universe.

Schools in the class of great cities have the young people realize the

fact that realistic education means that they may secure that love of

country which makes the good citizen. It is important in every other

field of training that the feelings of children should be properly

nourished and properly directed toward right enthusiasms should be

developed in them, so that their attitude toward man and nature should

not only be lighted by intelligence, but warmed by the glow of feeling.

If the cultivation and refinement of feeling as well as

intelligence is to be included in education, it is necessary that

education should involve something more than mental drill; it must

also be concerned of such things as the feelings can attain to;

it must impart knowledge capable of arousing enthusiasm; it must give

nature and social education in such a way that desirable and permanent

attitudes toward them may be developed. If we fail for life itself

to form the disposition, we have wasted too much to recede. This

fortune or misfortune may exist in the heart; it may be proper states

of mind been formed during the school period, the individual would have

had a better outlook. Character and life should not be dependent upon

chance or good fortune; it should emanate from the deepest depths of

the soul.

Again, mental attitude toward the world has its position in

education, inasmuch as regard to the legitimate conception of desire

and interest. This brings education into line with the development

of the entire mind, and directly extends the influence of the school in

character formation. The early reliance upon tradition of undesirable

character in the training of the will has a certain warrant that will

endure, since religion and philosophy are necessary elements in the

is still more important; for as we cultivate disposition through intelligence, so we shape character through disposition.

All this means that we need a body of instruction in which interest and volition may take root and a doctrine of interest capable of being applied to the subject of instruction.

B. Teacher's Responsibility: Interest, enthusiasm, mental attitude, and volitional habits are not the creation of a day; they are the product of years. Methods of teaching may have a powerful influence in generating and developing them. The doctrine of interest, therefore, finds its application in the field of methods as well as in that of knowledge and establishes the teacher's responsibility to so present the various demands of the course of study that the children get the knowledge intended to be given them and at the same time a keen desire to carry on for themselves in the same direction.

C. Content of Thesis: In this thesis are presented with justifying argument methods held to be productive of interest and purposeful effort in each of the principal divisions of English study in the Junior High School. Most of these methods have been tested by the author in her own teaching experience. Some are of her own invention; many adopted from various sources of suggestion.

II

Specimen Methods.

A. Socialized Class Organization: Following the bell announcing the close of the period there is more or less confusion before the filing is over and all are in readiness to begin work in English. To establish quiet, to furnish the teacher an opportunity to determine just how far she progressed the previous recitation, to recall to the students' minds the work already accomplished and to arouse curiosity as to that about to start, a formal class opening takes place.

is still more important; for as we cultivate disposition through intelligence, so we shape character through disposition.

All this means that we need a body of instruction in which

interest and volition may take root and a doctrine of interest capable of being applied to the subject of instruction.

B. Teacher's Responsibility: Interest, enthusiasm, mental

attitude, and volitional habits are not the creation of a day; they are

the product of years. Methods of teaching may have a powerful

influence in generating and developing these. The doctrine of interest,

therefore, finds its application in the field of methods as well as in

that of knowledge and establishes the teacher's responsibility to so

present the various demands of the course of study that the children

get the knowledge intended to be given them and at the same time a keen

desire to carry on for themselves in the same direction.

C. Content of Thesis: In this thesis are presented with

justifying argument methods held to be productive of interest and

purposeful effort in each of the principal divisions of English study

in the Junior High School. Most of these methods have been tested by

the author in her own teaching experience. Some are of her own invention

and are suggested from various sources of suggestion.

II

Proven Methods.

A. Reclassified Class Organization: Following the plan

announcing the class of the period there is more or less confusion before

the thing is over and all are in readiness to begin work in English.

To establish quiet, to furnish the teacher an opportunity to determine

just how far she progressed the previous recitation, to recall to

the students' minds the work already accomplished and to arouse

curiosity as to what about to start, a formal class opening takes place.

1. Exhibit: A boy, holding the post of chairman for the period of a week takes his place at the teacher's desk. He calls the class to order according to regular parliamentary procedure and then requests the reading of the secretary's report. A girl, also, in office for five days, presents minutes similar to the following:

Washington School,
Stockton, Mass.

January 5, 1930.

The regular meeting of the eighth grade English class was called to order in the English room on January 4, 1930 by Herman Holmes, Chairman pro tem. After the minutes of the last meeting had been read and approved, Miss Wharton took charge of the class. She read to us " Longfellow in Home Life " written by Alice M. Longfellow. We learned that Mr. Longfellow was systematic and that consideration and thoughtfulness for others were two of his strong characteristics. We discovered that he was a lover of peace and harmony. He lived in the Cragie House situated on Brattle Street, in Cambridge, Mass. Clare has been through it and told us some of the many interesting facts about it. The assignment for the next lesson was " Collect material for a class Longfellow chart."

The class adjourned.

Hazel Hemmingway,
Secretary pro tem.

When the report has been read, the chairman still using parliamentary procedure asks for remarks or corrections. After having given the floor to all who wished to make comments, he turns the class over to the teacher and the regular recitation begins. Just before the close of the period, the meeting is formally closed.

I. Exhibit: A boy, holding the post of chairman for

the period of a week takes his place at the teacher's desk. He

calls the class to order according to regular disciplinary procedure

and then requests the reading of the secretary's report. A girl, also,

in office for five days, presents minutes similar to the following:

Washington School,

Washington, Mass.

January 2, 1930.

The regular meeting of the eighth grade English class was

called to order in the English room on January 2, 1930 by Susan

Holmes, English pro tem. After the minutes of the last meeting had

been read and approved, Miss Weston took charge of the class. She

read to us "Lone Wolf in Home Life" written by Alice M. Longfellow.

We learned that Mr. Longfellow was systematic and that domestication

and thoughtfulness for others were two of his strong characteristics.

We discovered that he was a lover of peace and harmony. He lived in

the Charles House situated on Battle Street, in Cambridge, Mass. There

has been through it and told us some of the many interesting facts about

it. The assignment for the next lesson was "Collected material for a

class Longfellow class."

The class adjourned.

Hazel Hemmingsway,

Secretary pro tem.

When this report has been read, the chairman still using polite-

ness procedure asks for remarks or corrections. After having

given the floor to all who wished to make comments, he turns the class

over to the teacher and the regular recitation begins. Just before

the close of the period, the meeting is formally closed.

2. Value: The three minutes consumed in this manner has been well spent. The attention has been focused upon the matter at hand and not an error has passed unchallenged. There has been a brief review of the work accomplished during the last recitation and all are cognizant of what is to be the topic for the day. There is no indcision on the part of either children or teacher. As the officers take their places, pleasant smiles are in evidence and an air of expectancy is felt. Was it a German who said, " Man is what he eats." We might better say, " Man is what he does." We believe in power through doing.

B. Methods in

1. Grammar: Method is not an overload controlling all the doings of the instructor; it is instead a guiding friend, showing the shortest path to a desired goal. The healthy mind demands only a reasonable conformity to the laws of its normal action, and the presentation of matter in a fresh and interesting manner.

There are to be sure a few general principles of teaching applicable, with certain changes, to all subjects and to all ages, but there is no universal method for any subject. There are numerous possible ways to arouse and guide the mind. Questions must be asked and answered before one can decide the best procedure in any given case. No theory can give a complete and ready answer to every question. Each case must be worked out by itself. All " best methods ", if constantly employed become the " worst " methods. Art abhors a routine. A good teacher can make the driest kind of material abound with life and interest. Many dislike technical grammar; yet a skillful teacher can make it a charming subject to practically any pupil.

The children already had made a careful study of the

The three minutes consumed in this manner

has been well spent. The attention has been focused upon the matter

at hand and not an error has passed unchallenged. There has been a

brief review of the work accomplished during the last recitation and all

are cognizant of what is to be the topic for the day. There is no

indication on the part of either children or teacher. As the officers

take their places, pleasant smiles are in evidence and an air of

expectancy is felt. Was it a German who said, "Man is what he eats."

We might better say, "Man is what he does." We believe in power

through doing.

B. Method in

1. Grammar:

Method is not an overload controlling all

the choice of the instructor; it is instead a guiding friend, showing

the shortest path to a desired goal. The healthy mind demands only a

reasonable conformity to the laws of its normal action, and the

presentation of matter in a fresh and interesting manner.

There are to be sure a few general principles of teaching

applicable, with certain changes, to all subjects and to all ages, but

there is no universal method for any subject. There are numerous

possible ways to arouse and guide the mind. Questions must be asked

and answered before one can decide the best procedure in any given case.

No theory can give a complete and ready answer to every question. Each

case must be worked out by itself. All "best methods", if constantly

employed become the "worst" methods. Art knows no routine. A good

teacher can make the driest kind of material abound with life and

interest. Many dislike technical grammar; yet a skillful teacher

can make it a charming subject to practically any pupil.

The children already had made a careful study of the

phrase-adjective and adverbial. The preposition was next to be considered. The sample sentence used was - A chain of gold hung around the king's neck. It did not take the pupils long to perceive that the phrase of gold contained a noun gold, and that that noun was introduced by the word of. It was but a step beyond for them to discover the relation that existed between chain and gold.

Just as easily did they discern that the phrase around the king's neck also contained a noun neck, with its modifier king's. And too, they readily agreed that the noun formed the important part of the phrase that was introduced by the word around. Around showed the relation existing between hung and neck. The chain hung around the king's neck.

They concluded that each of the phrases just studied contained a noun and was introduced by a word that showed the relation between the noun and some other part of the sentence.

In the sentences below, they noticed how the meanings of the assertions were changed by the use of different words to introduce the phrase.

	}	<u>into</u> the house.
The dog ran	}	<u>past</u> the house.

The boys and girls then found that words such as of, around, into and past, when used as in the sentences above to introduce phrases, were known as prepositions. They also found that the noun or pronoun that usually followed the preposition was called its object.

Then they selected phrases from five brief sentences, telling what word each modified, and therefore, whether it was an adjectival or an adverbial phrase. Following an outline that had been placed upon the board the teacher had asked the questions. Now the children,

the word 'into' and 'past'. The preposition was next to be

considered. The teacher asked them - 'What is a preposition?

Answer: The word which shows the position of one thing relative

to another. It is called a preposition. For example, 'The book is

on the table.' 'The cat is under the chair.' 'The boy is

behind the girl.' 'The teacher is in front of the class.'

Just as easily did they discern that the phrase around the

king's neck also contained a noun neck, with its modifier king's

And too, they readily agreed that the noun formed the important part of

the phrase that was introduced by the word around. Around showed

the relation existing between noun and neck. The chain hung around

the king's neck.

They concluded that each of the phrases just studied contained

a noun and was introduced by a word that showed the relation between

the noun and some other part of the sentence.

In the sentences below, they noticed how the meanings of the

assertions were changed by the use of different words to introduce the

phrase.

into the house.	{	The dog ran
past the house.		

The boys and girls then found that words such as of, around,

into and past, when used as in the sentences above to introduce phrases,

were known as prepositions. They also found that the noun or phrase

usually followed the preposition and called its object.

Then they selected phrases from five other sentences, and

each word modified, and therefore, whether it was an adjectival

or an adverbial phrase. Following an outline that had been placed

upon the board the teacher had asked the questions. Now the children

according to the same plan questioned one another. This they greatly enjoyed. No time was wasted because of a plan understood from the beginning of the year regarding the system for correction.

To firmly establish the principles, the students were then allowed to play a game, known as- Employment Bureau Game.

1. Applicant: I'd like a position in an adjective phrase.
2. Manager: What's your name ?
3. Applicant: Preposition " across " .
4. Manager: Go to C-4 (seat 4- row 3 .)

C-4 was expected to give " across " a suitable job in a sentence. Each correct answer scored one. The class secretary kept score. The boys worked in opposition to the girls.

2. Spelling: Many are the teachers who have been known to have remarked, " The lesson that I most dread to teach is spelling." Perhaps if these workers had watched a certain young trainer from the Teachers' College conducting a spelling lesson, they would have realized that there is a way to avoid the tiresome system of dictation and writing in spelling.

The previous night's home lesson was the writing in syllables of fifteen words and beside each its meaning.

The recitation started with the hearing of the memorized list of review words. A definition of one was given by the teacher. A child gave the word in question and spelled it. In this manner all of the words studied the week before were called to mind.

The new words were then recited from memory. The secretary was requested to prepare the board, it being understood that she would use the form required for the written work. The past secretary started the lesson. She arose and requested some one to give a word

according to the same plan questioned one another. This they greatly enjoyed. No time was wasted because of a plan understood from the beginning of the year regarding the system for correction. To firmly establish the principles, the students were then allowed to play a game, known as - Employment Bureau Game.

1. Applicant: I'd like a position in an adjective phrase.
 2. Manager: What's your name?
 3. Applicant: "Adjective" across.
 4. Manager: Go to C-4 (over 4 - row 3.)
- C-4 was expected to give "Adjective" a suitable job in a sentence. Each correct answer scored one. The class secretary kept score. The boys worked in opposition to the girls.
5. Question: Many are the teachers who have been known to be "fired." The lesson that I most loved to teach is spelling. If these workers had watched a certain young trainer from the teachers' College conducting a spelling lesson, they would have realized that there is a way to avoid the tiresome system of dictation and writing in spelling.

The previous night's home lesson was the writing in syllables of fifteen words and beside each its meaning. The recitation started with the hearing of the memorized list of review words. A definition of one was given by the teacher. A child gave the word in question and spelled it. In this manner all of the words studied the week before were called to mind. The new words were then recited from memory. The secretary was requested to prepare the board, it being understood that she would use the form required for the written work. The past recitation started the lesson. She arose and requested some one to give a word

in the lesson. After listening to the answer, she made a comment if one seemed to be required. If she failed to meet an emergency, the next individual reciting made the correction. If the fault was not observed by her the secretary made the necessary remark. But should she too denote ignorance of the error, the teacher made matters right. The pupil who gave the word called for, chose another to spell it. She in her turn sought to have it written on the board. The next step was to give the definition and lastly one was expected to use it in a sentence. The second word was treated similarly. This process was continued until eight words were upon the slate. Then the secretary asked the teacher if she had any comments to make. She had been taking notes throughout the recitation, and now called the attention of the various persons making mistakes to faults committed. The lesson went on as before. Finally all fifteen words were on the board.

The teacher then inquired for the principal difficulty in each word and underlined with yellow chalk the particular places. She next erased one word and made some such remark as " In this word the "i" comes before the " e" . It was spelled. At length all the spelling words were erased. While the papers were being distributed the teacher remarked, " I am thinking of a word containing a double s and a single s; what is it ? " And so again, the words were pronounced and spelled.

When all were properly ready for writing the teacher requested that a certain word be written. This done, she told the secretary to dictate another. When this had been completed, the secretary demanded another word from a classmate. Finally all were written, no two children, in making their requests, using the same introductory word. Papers were exchanged, corrected and collected.

in the lesson. After listening to the answer, she made a comment. It one seemed to be required. If she failed to meet an emergency, the next individual reciting made the correction. If the fault was not observed by her the secretary made the necessary remark. But should she too forget the ignorance of the error, the teacher made matters right. The pupil who gave the word called for, chose another to spell it. She in her turn sought to have it written on the board. The next step was to give the definition and lastly one was expected to use it in a sentence. The second word was treated similarly. This process was continued until eight words were upon the slate. Then the secretary asked the teacher if she had any comments to make. She had been taking notes throughout the recitation, and now called the attention of the various persons making mistakes to faults committed. The lesson went on as before. Finally all fifteen words were on the board. The teacher then pointed for the principal difficulty in each word and underlined with yellow chalk the particular places. The next exercise one word and made some such remark as "In this word the 'i' comes before the 'o'. It was spelled. At length all the spelling words were erased. While the papers were being distributed the teacher remarked, "I am thinking of a word containing a double 's' and a single 's'; what is it?" And so again, the words were pronounced and spelled. When all were properly ready for writing the teacher requested that a certain word be written. This done, she told the secretary to dictate another. When this had been completed, the secretary demanded another word from a classmate. Finally all were written, no two children, in making their requests, using the same introductory word. Papers were exchanged, corrected and collected.

This lesson and that which precedes it give everyone a chance to recite, to think while standing, to try, through insistence on variety of expression to add to the vocabulary, to practise courtesy and to be quick in decision. Over half of the class will receive 100%.

What my friends who disliked all connected with the spelling lesson should have detected was that the attractions of this most enjoyable study ^{are usually} tarnished by unsympathetic and mechanical treatment. Teaching is a fine art, and, like other arts of its kind, it conforms to Longfellow's verse:-

" Art is long, and time is fleeting."

Like painting, or sculpture, or music, there is much room for acquiring technique, but more for the exercise of spontaneity..

C. Special Methods in Composition Work: The minimum requirements demand the teaching of the five kinds of compositions. And it is now that the instructor should attempt to sway most powerfully the pupil's mind and interest. He does this when he best applies the rules of method in conformity with his own individuality. If there is not this freedom of application, teaching degenerates into routine and both teacher and pupil are bored. " Tediousness is the most grievous fault into which the teacher can be betrayed."

1. Narration: This division of composition is introduced by a formal lesson- The Kinds of Composition. With the teacher's assistance definitions are originated for narration, description, biography, exposition and argument. The way has now been prepared for narration, studied first because by far the greatest part of what is read would come under that branch of the subject.

The oldest thing in education is the voice of the elder addressing itself to the ear of the pupil. It is the primitive method of giving instruction. A method once almost the only reliance of the race

This lesson and that which precedes it give everyone a chance

to recite, to think while standing, to try, through insistence on variety of expression to add to the vocabulary, to practise courtesy and to be quick in decision. Over half of the class will receive 100%.

What my friends who disliked all connected with the spelling

lesson should have detected was that the attractions of this most

enjoyable study were furnished by mysterious and mechanical treatment.

Teaching is a fine art, and, like other arts of its kind, it conforms

to Longfellow's verse:-

"Art is long, and time is fleeting."

Five minutes, or so, or music, there is much room for acquiring

technique, but more for the exercise of spontaneity..

C. Special Methods in Composition Work: The minimum require-

ments demand the teaching of the five kinds of compositions. And it is now

that the instructor should attempt to sway most powerfully the pupil's

mind and interest. He does this when he best applies the rules of method

in conformity with his own individuality. If there is not this freedom of

application, teaching degenerates into routine and both teacher and

pupil are bored. "Tediumness is the most grievous fault into which the

teacher can be betrayed."

1. Narration: This division of composition is introduced

by a formal lesson - The Kinds of Composition. With the teacher's

assistance definitions are originated for narration, description, biography,

exposition and argument. The way has now been prepared for narration,

studied first because by far the greatest part of what is read would

come under that branch of the subject.

The oldest thing in education is the voice of the elder

addressing itself to the ear of the pupil. It is the primitive method of

giving instruction. A method once almost the only reliance of the race

for educating youth must still claim virtue.

Narration of events in the form of stories of what has happened is the simplest and most effective kind of oral presentation. A good story teller gets instant and constant attention. He deals in humor, gladness, sadness, pity, fear; he spurs on to action or calms rebellious feelings; he can, through scientific selection of material and by sympathetic narration, produce any worthy effect upon his pupils that he may judge best. In the early grades, it is commendable for the teacher to cling closely to what has been put into lasting literary form, for much of the charm of such matter depends upon the form.

This all being true, a teacher might well begin the lesson with the telling orally of "The Giant and the Dwarf." Following that, it would be a good idea to have "The Wise Dervish" read silently. Before calling for the reproduction a few hints might be of advantage. The imagination must be freely used and mental picturization should be constant, that there might be some conception as to the personal appearance of the actors, and an understanding of the emotions experienced, also an idea of the tone of the voice with which they would speak. In conclusion, they should know that the successful story teller must be in some measure an actor, able to put himself in the place of other people. The reproduction takes place. A home lesson suitable for follow-up work would be to read "The Sword of Damocles."

And the next recitation might start with an oral rendering of the prepared work. Putting this into written form naturally follows. Now it is observed that oral narration and the writing of a story are two different things. Time is given for studying the form in which stories appear on the printed page, particularly the matter of paragraphing.

For educating youth must still claim virtue.

Narration of events in the form of stories of what has happened is the simplest and most effective kind of oral presentation. A good story teller gets instant and constant attention. He deals in humor, gladness, sadness, pity, fear; he spurs on to action or calms rebellious feelings; he can, through scientific selection of material and by sympathetic narration, produce any worthy effect upon his pupils that he may judge best in the early grades. It is commendable for the teacher to cling closely to what has been put into lasting literary form, for much of the charm of such matter depends upon the form.

This all being true, a teacher might well begin the lesson with the telling orally of "The Giant and the Dwarf." Following that, it would be a good idea to have "The Wise Dervish" read silently. Before calling for the reproduction a few hints might be of advantage. The imagination must be freely used and mental picturization should be constant, that there might be some conception as to the personal appearance of the actors, and an understanding of the emotions experienced, also an idea of the tone of the voice with which they would speak. In conclusion, they should know that the successful story teller must be in some measure an actor, able to put himself in the place of other people. The reproduction takes place. A home lesson suitable for follow-up work would be to read "The Sword of Damocles."

And the next recitation might start with an oral rendering of the prepared work. Putting this into written form naturally follows. Now it is observed that oral narration and the writing of a story are two different things. Time is given for studying the form in which stories appear on the printed page, particularly the matter of paragraphing.

In " The Giant and the Dwarf" they quickly discern that there are five divisions- explanation of circumstances leading up to the incidents of the story- three separate adventures and the climax. Turning to " The Wise Dervish " a new fact is gleaned, indentations not only mark large divisions but also indicate dialogue.

Collectively an outline is prepared for " The Sword of Damocles", and the written reproduction is made.

Narrative poems are treated according to a similar scheme. Some unfinished selections are told and read and members of the division originally complete the same. In " The Glove and the Lions " a good stopping place is " And his fingers have closed on the lady's glove".

As a reward for excellence in story telling and writing, pupils are chosen to entertain kindergarteners and first graders. This endeavor carries over into home entertainment, library work and settlement procedure. And so that large body of correct and even elegant language which they have absorbed, and which frequent reproduction has made their own is given forth in abundance wherever these young folks go.

2. Description: The art of describing is far more difficult than that of narrating. " Narration describes that which happens in time; description tells of that which exists in space." In narration, the time elements of the story correspond to the time elements of the original occurrence. In the case of description, there is no corresponding time progress in the thing described. The description moves on, but the object does not. The mind must constantly keep before it the elements of the thing described, joining the one to the other as the description is continued. That is the reason why it is difficult to describe effectively, and why a description is hard to follow- even when it is clear.

In "The Giant and the Dwarf" they wisely discern that there are five divisions - explanation of circumstances leading up to the incidents of the story - three separate adventures and the climax. Turning to "The Wise Dervish" a new fact is gleaned, indications not only more larger divisions but also indicate dialogue.

Collectively an outline is prepared for "The Sword of Damocles", and the written reproduction is made.

Narrative poems are treated according to a similar scheme. Some unfinished selections are told and read and members of the division originally complete the same. In "The Glove and the Lion" a good stopping place is "And his fingers have closed on the lady's glove". As a reward for excellence in story telling and writing, pupils are chosen to entertain kindergarten and first graders. This endeavor carries over into home entertainment, library work and settlement procedure. And so that large body of correct and even elegant language which they have absorbed, and which frequent reproduction has made their own is given forth in abundance wherever these young folks go.

2. Description: The art of describing is far more difficult

than that of narrating. "Narration describes that which happens in time; description tells of that which exists in space." In narration, the time elements of the story correspond to the time elements of the original occurrence. In the case of description, there is no corresponding time progress in the thing described. The description moves on, but the object does not. The mind must constantly keep before it the elements of the thing described, joining the one to the other as the description is continued. That is the reason why it is difficult to describe effectively, and why a description is hard to follow - even when it is clear.

Difficult as the art of describing is, it is still indispensable in the teaching of nearly all school subjects. It is particularly needed in English work.

Upon consideration the pupils conclude that it would be difficult to follow a narrative from which had been removed all words that assist the reader to picture. It becomes clear that many a narrative is little more than a series of word-pictures. It is evident that much exposition is blind until a picture is given of the thing being explained. At this point it seems fitting to give the definition- "The kind of composition which aims to give a picture is called description." Then it is discovered that pure description is rare, that it is generally employed in connection with narration and exposition, a few words, possibly an entire paragraph slipped in unobtrusively.

Close examination proves that one scarcely ever writes or talks without having occasion to describe someone or something.

Much interest is evident when it is seen that some descriptions are full of detail and that others only touch upon the outstanding features, making one see a thing in a glance. This knowledge is all followed by the reading of many "detailed" and many "glance" descriptions. Both benefit and pleasure are reaped in the effort to classify the fine passages.

Using the following glance description as a model, many original ones are prepared, care being used in a choice selection of adjectives.

Kit.

Kit was a shock-headed, awkward, shambling lad, with a turned up nose and certainly the most comical expression of face I ever saw.

Charles Dickens.

Difficult as the art of describing is, it is still infinitely possible in the teaching of nearly all school subjects. It is particularly needed in English work.

Upon consideration the pupils conclude that it would be difficult to follow a narrative from which had been removed all words that assist the reader to picture. It becomes clear that many a narrative is little more than a series of word-pictures. It is evident that much exposition is given until a picture is given of the thing being explained. At this point it seems fitting to give the definition - "The kind of composition which aims to give a picture is called description." Then it is discovered that pure description is rare, that it is generally employed in connection with narration and exposition, a few words, possibly an entire paragraph, being employed in unobtrusively.

Close examination proves that one scarcely ever writes or talks without having occasion to describe someone or something. Much interest is evident when it is seen that some descriptions are full of detail and that others only touch upon the outstanding features, making one see a thing in a glance. This knowledge is all followed by the reading of many "detailed" and many "glance" descriptions. Both benefit and pleasure are reaped in the effort to classify the fine passages.

Using the following glance description as a model, many original ones are prepared, care being used in a choice selection of adjectives.

Kit.

Kit was a shock-headed, awkward, shambling lad, with a turned-up nose and certainly the most comical expression of face I ever saw.
Charles Dickens.

From a half dozen subjects that have served satisfactorily for the nucleus about which to build a most acceptable glance description three are listed below:

1. A grandfather seated by the fire, smoking his evening paper.
2. A baby stretching out its hand for a toy just beyond its reach.
3. A St. Bernard dog and a little terrier.

The following is a copy of what I decided was the most finished of those listed under the first topic.

" Grandfather, comfortably seated by the fire, serenely smoking his evening paper, blew airy smoke wreaths from his mouth, pretending not to see the eager children who clung to him with their chubby hands, their pleading eyes asking for a bedtime story."

Then, of course, some one in the school should be pictured. The description must be so accurate that the listeners will be able to guess whom the writer had in mind. Here is one of the results:

A Person.

" The girl of whom I am thinking is short and slender. She is healthy as one can see by her ruddy cheeks. A great wealth of curly black hair hangs about her shoulders like a wrap of jet. She is -----!"

More formal study is made of this branch of composition work and a project seems fitting. A class booklet is to be compiled. A house and its various rooms is to be described. All secure a picture of a modern city dwelling. And now drawing and English can be correlated. Enlarged copies are made, the edge of drawing paper being cut to conform with the pencil work. The finest specimen is selected for the booklet. White, unlined papers, shaped like the covers, but smaller, serve for pages. Dainty ribbon acts for binding purposes.

Following the system used in all books, a certain number of pages precede the real reading matter ----- title page, dedication, etc.

From a half dozen subjects that have served satisfactorily for the
analysis about which to build a most acceptable class description three
are listed below:

- I. A grandfather seated by the fire, smoking his evening paper.
2. A baby stretching out its hand for a toy just beyond its reach.
3. A St. Bernard dog and a little terrier.

The following is a copy of what I decided was the most finished of those
listed under the first topic.

"Grandfather, comfortably seated by the fire, serenely smoking his
evening paper, blew away smoke wreaths from his mouth, pretending not to
see the eager children who clung to him with their chubby hands, their
pleading eyes asking for a bedtime story."

Then, of course, some one in the school should be pictured. The
description must be so accurate that the listeners will be able to guess
whom the writer had in mind. Here is one of the results:

A Person.

"The girl of whom I am thinking is short and slender. She is
neatly as one can see by her ruddy cheeks. A great wealth of curly
black hair hangs about her shoulders like a wrap of jet. She is ----
More formal study is made of this branch of composition work and a
project seems fitting. A class booklet is to be compiled. A house and
its various rooms is to be described. All secure a picture of a modern
city dwelling. And now drawing and English can be correlated. Enlarged
copies are made, the edge of drawing paper being cut to conform with the
pencil work. The finest specimen is selected for the booklet. White,
unlined papers, shaped like the covers, but smaller, serve for pages.
Delicate ribbon acts for binding purposes.

Following the system used in all books, a certain number of pages
precede the real reading matter ---- title page, dedication, etc.

After a brief talk on order of details and point of view, compositions become the topic of the hour. The house, illustrating the cover, must be described. That child who best pictures the original and whose English shows to the best advantage is allowed to make a copy of his work upon a paper on which has been pasted, spacing considered, the tiny magazine house picture.

Pamphlets are now perused for living room scenes. Compositions are again in vogue and the finest picture attached is tied within the booklet. The same process supplies dining-room, bedroom, study, sun-porch, nursery and kitchen. Accompanying is a sample of the sort of description acceptable, if the dwelling in question were a farm.

" The living room of a certain colonial farm house is large and square, with light brown walls and a highly polished oaken floor, on which are many oriental rugs. Four long, many paned windows occupy most of the front wall. The hangings are of rich tapestry, harmonizing with the floor coverings. The glowing logs in the spacious fire place on the right give the place a cheerful, homelike atmosphere. One feels like resting in the wide chair that stands close to the fire. In a nook near the windows is a mahogany bookcase filled with the choicest of volumes. If one's glance strays out of doors, the thickly falling snow blown hither and thither by the whistling wind, makes the whole feel delightfully comfortable."

This project is only one of the limitless number that could be worked out along similar lines. It would be most interesting to make an illustrated poster of a person which should contain a descriptive paragraph; an illustrated poster of a building, a poster dealing with one of the important natural resources of the United States, a poster of typical scenes of any country, a poster describing an animal.

Desire and effort have played a very prominent part in these attempts at description. It was amusing and without question beneficial

After a brief talk on order of details and point of view, the students began the study of the house, illustrating the cover, must be described. That child who best pictures the original and whose English shows to the best advantage is allowed to make a copy of his work upon a paper on which has been pasted, spacing considered, the tiny negative house picture.

Paragraphs are now prepared for living room scenes. Compositions are again in vogue and the finest picture attached is filed within the booklet. The same process supplies dining room, bedroom, study, sun-porch, nursery and kitchen. Accompanying is a sample of the sort of description acceptable, if the dwelling in question were a farm.

"The living room of a certain colonial farm house is large and square, with light brown walls and a highly polished oaken floor, on which are many oriental rugs. Four long, many paned windows occupy most of the front wall. The windows are of rich tapestry, harmonizing with the floor coverings. The glowing logs in the spacious fire place on the right give the place a cheerful, homelike atmosphere. One feels like resting in the wide chair that stands close to the fire. In a nook near the window is a cozy bookcase filled with the choicest of volumes. If one's glance strays out of doors, the thickly falling snow blown higher and higher by the whistling wind, makes the whole feel delightfully comfortable."

This project is only one of the limitless number that could be worked out along similar lines. It would be most interesting to make an illustrated poster of a person which should contain a descriptive paragraph on illustrated poster of a building, a poster dealing with one of the important natural resources of the United States, a poster of typical scenes of any country, a poster describing an animal.

Desire and effort have played a very prominent part in these attempts at description. It was amusing and without question beneficial

to compose smooth, lengthy sentences made colorful with carefully selected modifiers. It was pleasing too, to so word a picturing paragraph that any number of children could tell whom the word photograph pictured. And intense was the desire to write the finest house or room description that one's paper might be given a place in the booklet that was to be kept for display purposes for classes yet to come.

And effort is indeed the process of trying to realize an end through work. Desire is the tendency of the energies to push on to accomplish the object of effort. Effort, therefore, is really an evidence of desire. These two things, effort and desire, are only two phases of self-expression, when the end is to be won and the means for reaching it are separate. And interest itself is impulse functioning with reference to an idea of self-expression.

3. Biography: At the age of twelve or thirteen years, pupils have reached the stage when they are intensely interested in human beings, not only as human beings, but also as authors and interpreters of social processes. Here, then, is a time in which studies centering upon notable men and women can have a strong influence. Through biographies of these great American men and women children have no difficulty in familiarizing themselves with high ideals in ethics and statesmanship at precisely that time when the most enduring impressions are being made.

Then since nothing spurs us on so much as do the lives of these successful personages, it might be a favorable moment for relating the history of Florence Nightingale, one of the most illustrious people of Queen Victoria's reign. A recital of the woman's life hold the children as if spellbound. They are filled with constant expectancy and delightful anticipation. The slightest disturbing sound is hastily frowned upon and a thoughtless offender is brought to shame.

to produce smooth, literary sentences made colorful with carefully selected
 adjectives. It was pleasing too, to find a picturing paragraph that
 the masses of children could tell what the word photograph pictured, and
 to see the desire to write the finest house or room description that
 one's paper might be given a place in the booklet that was to be kept for
 display purposes for classes yet to come.

And effort is indeed the process of trying to realize an end
 through work. Desire is the tendency of the energies to push on to
 accomplish the object of effort. Effort, therefore, is really an evidence
 of desire. These two things, effort and desire, are only two phases of
 self-expression, when the end is to be won and the means for reaching it
 are separate. And interest itself is impulse functioning with reference
 to an idea of self-expression.

3. Biography: At the age of twelve or thirteen years

children have reached the stage when they are intensely interested in
 human beings, not only as human beings, but also as authors and inter-
 preters of social processes. Here, then, is a time in which studies
 centering upon notable men and women can have a strong influence. Through
 biographies of these great American men and women children have an
 opportunity to familiarize themselves with high ideals in ethics and
 citizenship at precisely that time when the most enduring impressions
 are being made.

Then since nothing spurs us on so much as the lives of
 these successful personages, it might be a favorable moment for relating
 the history of Florence Nightingale, one of the most illustrious people
 of Queen Victoria's reign. A recital of the woman's life told the children
 as it unfolded. They are filled with constant expectancy and delight
 in the story. The slightest disturbing sound is hastily hushed upon and
 a thoughtful silence is brought to share.

It is well to follow up this pleasing introduction with lectures on the part of the pupils on various noted persons- choice of a number being given.

Perhaps the most interesting phase in the work is the writing of the autobiographies. They are all cautioned to decide upon two or three main ideas, around which, as centers, to group their ideas. This will bring about a few distinct paragraphs. The following topics might be used.

1. Birth and parentage.
2. Interesting early recollections.
3. Schooling.
4. A memorable event during school life.
5. Future plans.

As a parting admonition, I remind them that what they write must be of the sort that will hold a reader's attention, that they must select the interesting not the empty facts. Below is Marjorie's autobiography.

1686 Commonwealth Ave.,
Brighton Station,
Boston, Mass.,

June 3, 1926.

Dear Miss Clarke:

I was born on the anniversary of the birthday of Benjamin Franklin and Daniel Webster; Jan. 17, 1913, in Dover, N.H. On both sides I come of New England families. I am descended from British, Spanish, Norwegian and French people. One of my ancestors was Captain of the Royal Guards of His Majesty, George III of England. My great grandfather was a Captain of Cavalry in the Civil War and made the speech in the legislature which gave free text books to the school children of Massachusetts. I have the usual number of parents and a brother, my senior by two years, who attends Latin School.

For the first four years of my life, I lived in a large, old fashioned, brick house in Dover. Then we moved to Dorchester. I was

rather frail; so I did not experience a very lively childhood.

When I was about three years old I thought I would go out to explore the world. As I ran out of the garden, my brother caught me by the coat but I slipped out of it and made my escape. My career of explorations was stopped by a young man who lived around the corner- the only person in the city I would speak to outside of the family.

I entered kindergarten in my fifth year. One day when I had arrived home from school, I weepingly refused to return because the teacher had stopped wearing white dresses. However, mother persuaded me to go the next day.

My school life has been quite uneventful. I have spent my vacations at Nahant, Onset, Mt. Pleasant, Old Orchard and York Beach, Maine. Since last August I have lived in Aberdeen and I spend a great deal of time at the Chestnut Hill Reservoir.

I intended to go to college or finishing school according to my future occupation upon which I have not yet decided.

Your sincere friend,

Marjorie Grimes.

A biography is a good subject for the practice of telling events in proper order. And since this is one of the most important points in oral or written composition, it must be very evident that none too much time can be given to this special phase of composition study.

Outside of mere memoriter drill, one may fairly say that intellectual absorption is the main thing now expected of the modern child. His attitude is that of a listener, he is a being to receive impressions. Professor James of Harvard says that education should not presuppose just passivity on the child's part ; that there should be no impression with corresponding^{out} expression. And so to conform with this idea of the learned professor, the club invites Section G. in on the following Friday and as the major part

When I was about three years old I thought I would go out to explore the world. As I ran out of the garden, my brother caught me by the coat and I slipped out of it and made my escape. My career of exploration was stopped by a young man who lived around the corner - the only person in the family I would speak to outside of the family.

I entered kindergarten in my fifth year. One day when I had arrived home from school, I wearily refused to return because the teacher had asked me to write a letter. However, mother persuaded me to go.

My school life has been quite uneventful. I have spent my vacation at Mount, Ousef, Mt. Pleasant, Old Orchard and York Beach, Maine. Since last August I have lived in Aberdeen and I spend a great deal of time at the Chestnut Hill Reservoir.

I intended to go to college or finishing school according to my future occupation upon which I have not yet decided.

Your sincere friend,

Marjorie Grimes.

A biography is a good subject for the practice of telling events in proper order. And since this is one of the most important points in oral or written composition, it must be very evident that none too much time can be given to this special phase of composition study.

Outside of mere recorder drill, one may fairly say that intellectual composition is the main thing now expected of the modern child. His attitude is that of a listener, he is a being to receive impressions. Professor James of Harvard says that education should not presuppose that passivity on the child's part; that there should be no impression with corresponding expression. And so to conform with this idea of the learned professor, the child receives Section C. In the following Friday and as the major part

of the entertainment, the best autobiographies are read. Such a terminus to the work inspires both groups to put strenuous effort into the succeeding undertaking that there may again be a celebration in which perhaps other worthy individuals may gain notice and win approbation.

4. Exposition: An underlying psychological fact is that we have two systems of nerves, one that transports sensory impressions from the outside world to the surface of the brain; the other sending motor impulses from the cortex to the muscles. It is because of the sensations effected by the sensory system that ideas, knowledge, and thought are made possible; it is because of the motor system that people can do things, can so accommodate themselves to their environment as to survive. The children, it is true, are not yet troubled with the serious struggle for economic existence, but their natures are constantly seeking expression in forms of activity.

A study of exposition brings about a union of the two great systems in question, as will be brought out in the lesson following:

The pupils' attention is called to the fact that hardly a day passes without their being called upon to make a short oral explanation of something.

Perhaps one is a stranger in a school and wishing to locate the lunch room asks the directions from a passing pupil. The reply is " Oh, it is downstairs behind the 'gym.'" This leaves one none the wiser. It isn't clear as to what downstairs means. Nothing has been explained. Another pupil discovering perplexity on the newcomer's face and sensing the cause volunteers the following information. " Are you looking for the lunch room? You go down those stairs at your right to the basement. Then you turn to the left and walk down the hall. The second door on your right is the lunchroom." The stranger becomes master of the situation.

This idea may be carried further. It is impossible that the newcomer might be approached at recess time by someone with an invitation to play a game of tag- " Won't you join our game of Partner Tag? I'll explain

of the entertainment, the best anesthesiologists are used. From a learning to the work inspired both groups to put strenuous effort into the understanding that there may again be a celebration in which perhaps other worthy individuals may also notice and also appreciation.

4. Exposition: An underlying psychological fact is that we have two systems of nerves, one that transports sensory impressions from the outside world to the surface of the brain; the other sending motor impulses from the cortex to the muscles. It is because of the sensations reflected by the sensory system that ideas, knowledge, and thought are made possible; it is because of the motor system that people can do things, can so accommodate themselves to their environment as to survive. The children, it is true, are not yet troubled with the serious struggle for economic existence, but their nature is constantly seeking expression in form of activity.

A study of exposition brings about a union of the two great

systems in question, as will be brought out in the lesson following:

The pupils' attention is called to the fact that hardly a day passes without their being called upon to make a short oral explanation of something.

Perhaps one is a stranger in a school and wishing to locate the lunch room asks the directions from a passing pupil. The reply is "Oh, it is downstairs behind the gym." This leaves one none the wiser. It isn't clear as to what downstairs means. Nothing has been explained. Another pupil discovering perplexity on the newcomer's face and seeing the course volunteered the following information. "Are you looking for the lunch room? You go down those stairs at your right to the basement. Then turn to the left and walk down the hall. The second door on your right is the lunchroom." The stranger becomes master of the situation.

This idea may be carried further. It is impossible that the newcomer should be approached at recess time by someone with an invitation to play a game of tag. "Come, you join our game of Partner Tag? I'll explain

how it is played.

" All the players except two form into couples and hook arms. Of the two that are left one is It and the other is Runner. The rule of the game is that when the Chaser runs after the Runner- the Runner may save himself by hooking arms with either member of any couple that happens to be near. Whenever the Runner does this, the third member of the group thus formed becomes a Runner and must save himself in the same way. If a Runner is tagged before he can save himself by joining a couple he becomes It and the Chaser becomes a Runner. In order to make the game more exciting, all the couples run and twist and turn and do everything possible to keep out of the Runner's way, so that he cannot hook arms with them. Come into the game and you and I will be one of the couples."

It becomes clear that the game is easily understood because logical order was followed.

Many games are now explained by the boys and girls. They are cautioned to use the complete thought and to vary the introductory words.

Most enjoyable of all is the execution of the work for another recitation. It is to make a simple model of a kite, a windmill or anything else that would appeal to a child of seven or eight years of age. The next week these are brought to school and possessors of the most interesting are asked to explain how the articles were constructed. Here is one explanation:

How To Make A Yarn Doll.

My little Vermont friends had lost all their toys in the devastating flood. Therefore, I felt it a duty and indeed a joy to make something to entertain them. For one little Miss I made a yarn dolly according to the following directions:

First one must secure twenty cut strips of yarn of equal length. Doubling them fasten a piece of the material at the top of the head for hair. Taking another strip of yarn, tie it so as to make a neck for the doll.

how it is played.

"All the players except two form into couples and look at each other. The two that are left one is it and the other is runner. The rule of the game is that when the runner runs after the runner the runner may save himself by hooking arms with either member of any couple that happens to be near. Whenever the runner does this, the third member of the group thus formed becomes a runner and must save himself in the same way. If a runner is caught before he can save himself by joining a couple he becomes it and the runner becomes a runner. In order to make the game more exciting, all the couples run and twist and turn and do everything possible to keep out of the runner's way, so that he cannot hook arms with them. Come into the game and you and I will be one of the couples."

It becomes clear that the game is really understood because logical order was followed.

Many games are now explained by the boys and girls. They are mentioned to use the complete thought and to vary the introductory words. Most enjoyable of all is the execution of the work for another. It is to make a simple model of a kite, a whiffle or anything else that would appeal to a child of seven or eight years of age. The next week there are brought to school and discussion of the most interesting are asked to explain how the articles were constructed. Here is one explanation:

How To Make A Yarn Doll.

"My little Vermont friends had sent all their love in the dearest of ways. Therefore, I felt it a duty and indeed a joy to make something to entertain them. For one little Miss I made a yarn doll according to the following directions:

First one must secure twenty cut strips of yarn of equal length. Following then gather a piece of the material at the top of the band for the head and then a piece of yarn, tie it so as to make a neck for the doll.

Cut a few pieces short on either side, for the arms. Bind them together at top and bottom. Tie a thread about the waist. Divide the strands below the waist and the legs are to be seen. Tie threads a half inch up and the feet have been made.

If you should attempt to make one for your baby sister, let me know how successful you were.

Mary Brown.

This sort of lesson maintains a balance between intellectual and motor phases of life. It does not leave the child in a state of passive receptivity. Here the problem has been presented and in turn has invited thinking to solve it and thinking in the concrete is a delight. In real life there is always a motive, an end to be reached, a problem to be solved. Thought has been generated and applied in one act. So completely did this interest the members of the class that many of them brought work of a similar nature to other rooms to illustrate other subjects.

5. Argument: The informal debate is a most interesting and profitable subject to which a few lessons might be devoted. The essence of argument is present in practically all conversation and that being so, even the young people should understand how the subject may best be handled.

The teacher explains that often in class a difference of opinion will arise and all desire to talk at once. She tells them that in a history class it may be a question whether Washington or Lincoln had the greater task to accomplish; in the English class it may be whether poems that relate a story like "The Deacon's Masterpiece" are more enjoyable than singing poems like "The Brook". She mentions that at times one feels that Monday would be a more suitable weekly holiday than Saturday or that girls should be instructed to drive nails and boys to sew on buttons. She reminds them that one person thinks that Jones is a better skater than

Smith, and his companion thinks just the opposite.

Her next step is to prove that in all these cases it is a great advantage to take turns in talking instead of all speaking at once. She tells each to have one good reason for what he thinks and to be able to state it fully when his turn comes.

On the board are debatable subjects. These are assigned to various groups. Each individual called upon is told to state fully his reason for feeling one way or the other. Before putting them to the test the teacher gives a sample of what she expects. The subject is—Roller skating is better sport than ice skating. An imaginary character speaking through the teacher says,

" I think that roller skating is a better sport than ice skating because the season for roller skating is longer. There are many days good for roller skating when one couldn't go ice skating at all."

The argument on the other hand is:

" I think ice skating a better sport than roller skating because it gives one a chance to enjoy the out-of-doors in the winter season, when people stay in the house most of the time. It is more exhilarating and exciting than roller skating because one must keep going on account of the cold."

A two row debate is now called for. A choice is made from subjects on the board similar to these:

1. Motoring is more enjoyable than hiking.
2. Country life affords more opportunities for sport than city life.
3. Boys should be taught to cook and sew.

A few moments are given for concentration. All close their eyes and prepare just one sentence to help support the row's side.

This work was so interesting to the pupils that one forgot where she was and deliberately attempted to scold her opponent.

which, and the opposition being just the opposite.

Her next step is to prove that in all these cases it is a great advantage to take things in this way. Of all possible arguments, this is the best, and the reason for that he thinks and to be able to state it fully, that is his aim.

On this point are debatable subjects. These are assigned to

debating groups. Each individual is told to choose his

own way of treating one way or the other. Before putting them to the

test the teacher's aim is to get the expected. The subject is-

Roller skating is better sport than ice skating. An interesting character

appearing through the teacher's

"I think that roller skating is a better sport than ice skating."

Because the reason for roller skating is longer. There is no danger

good for roller skating when one couldn't go ice skating at all."

The argument on the other hand is:

"I think ice skating is a better sport than roller skating."

It gives one a chance to only the roller skating is a winter season, and

people stay in the house most of the time. It is more interesting and

exciting than roller skating because one has to be a skater of the

kind."

A two row debate is now called for. A choice is made from

subjects on the board similar to these:

1. Motorcar is more enjoyable than hiking.

2. Country life affords more opportunities for sport

than city life.

3. Boys should be taught to cook and sew.

A few moments are given for consideration. All those that agree

and prepare just one sentence to help support the row's side.

This work was so interesting to the pupils that we forgot where the

was and deliberately attempted to make her opponent.

This lesson proves that a genuine interest is nothing but the feeling that accompanies the identification of the self through action with an object or an idea. Effort has become the result of interest, and interest has become the consciousness of the value of the end and of the means necessary to reach it.

6. Composition Aids: Adolescent boys and girls are particularly concerned with projects and the problems that arise in connection with them. They care little for the logical organization of studies. School material is of much greater interest and is the better comprehended when it is employed by pupils to help in gaining an end formulated and clearly understood by themselves. The Junior High School age is distinctively the age in which the desire to propose and execute projects is strong. School administration, therefore, should utilize to the fullest possible degree the powerful natural stimulus, and should furnish material upon which it may express itself in connection with the regular work of the school.

a. Travel Book: The form of composition which people make most use of after school days are over is the letter. Practically all people have need of this form of composition, In the business world men use it constantly in buying and selling goods; in private life everyone uses it in sending messages both of a business and of a friendly character. As letters are so generally used, it is important that children learn to write them well. That this might not be a forced task the travel book was conceived.

Covers made attractive with wall paper and vellum were constructed and held together with rings.

Following the system of regularly printed books, a certain number of pages precede the numerous letters.

The page containing the actual newspaper advertisement calls the attention to the natural advantages to be derived from a trip to San Diego, California. That which is next is a Californian poster.

This person presumes that a genuine interest is not only not the feeling that accompanies the identification of the self through action, but an object of action. Effort has become the result of interest, and interest has become the conscious motive of the value of the end and of the means necessary to reach it.

3. Composition Aids: Abstract days and other are particularly

concerned with projects and the problems that arise in connection with them. They are little for the logical organization of studies. School material is of much greater interest and is the better comprehended when it is employed by pupils to help in gaining an end formulated and clearly understood by themselves. The Junior High School age is particularly interested in which the desire to know and master subjects is strong. Abstract, therefore, should be used in the Junior High School. Abstract should be used in the Junior High School, and should furnish material for which it is necessary to collect that the greater part of the school.

4. Travel Days

One of other school days are over in the latter. Pupils have need of this form of composition. In the earlier school days it is usually in writing and selling goods; in private life everyone is in selling messages both of a business and of a friendly character. As interest and so generally used, it is important that children learn to write them well. That this might not be a forced task the travel book

are conceived.

Covers made attractive with wall paper and velvet were

constructed and held together with rings.

Following the system of regularly printed books, a certain

number of pages precede the numerous letters.

The page containing the actual newspaper advertisement

calls the attention to the natural advantages to be derived from a trip

Then there is the map showing the railroad lines entering the famous city.

The advertisement is answered that more direct information about the proposed trip may be obtained. All deciding upon the San Diego trip write to the address given in the advertisement. Only the best one is sent, all being allowed to use the reply. A copy of the envelope used is placed on a page by itself. Then follows a duplicate of the actual letter.

21 Montfern Ave., Brighton,

Boston 35, Mass.

Dec. 12, 1922.

San Diego, California Club,
300 Spreckles Building,
San Diego, California.

Dear Sirs:

I should like to read your fascinating story of San Diego, California. Please send me your free booklet.

Respectfully yours,

(Miss) Alice Rush.

A copy of the envelope sent by the company to Miss Rush occupies the next page and on the succeeding is the five page reply. All interested in San Diego use this one letter.

A suit case is required for the journey. And an order is written to Sears, Roebuck & Co. (This letter is not mailed.)

21 Montfern Ave., Brighton,

Boston 35, Mass.

Jan. 28, 1923.

Sears, Roebuck & Co.,
Philadelphia., Pa.

from there is the map showing the railroad lines entering the famous city.

The advertisement is answered that more direct

information about the proposed trip may be obtained. All deciding

upon the San Diego trip write to the address given in the advertisement.

Only the best one is sent, all being allowed to see the reply. A copy of

the envelope used is placed on a page in itself. Then follows a

duplicate of the original letter.

21 Montrose Ave., Brighton,

Boston 25, Mass.

Dec. 12, 1902.

San Diego-California Club,

San Diego, California.

Dear Sirs:

I have just received your letter of the 10th inst.

California. Please send me your free booklet.

Respectfully yours,

(Miss) Alice Rush.

A copy of the envelope sent by the company to Miss Rush

enclosed the next page and on the succeeding is the five page reply.

All interested in San Diego use this one letter.

A full page is required for the journey. And so on.

Letter to Henry Rosner & Co. (This letter is not mailed.)

21 Montrose Ave., Brighton,

Boston 25, Mass.

Dec. 12, 1902.

Henry Rosner & Co.,

San Diego, California.

Dear Sirs:

Kindly send me one of your Woman's Fitted Suit Cases, with light wood sides and ends covered with good quality cow-hide leather. It has two brass lockes and is silk lined and fitted with ten pieces of so-called " French White Ivory" arranged in a folding tray. The catalogue number is 10 K 9446 1/4 .

Please find enclosed a postal money-order for twenty three dollars (\$23.00) .

I should be obliged if you would send it at once.

Respectfully yours,

(Miss) Alice Rush.

Turning the sheet a Domestic Money Order form is discovered. It is filled out to cover the cost of the case.

Reservations for sleeping quarters must be made, and page seventeen gives the letter requesting the same. This time the payment is made by check and on the next sheet a check form, properly filled in and signed, is pasted.

Still another page discloses a Western Union telegram blank. Upon it is written:

Chicago, Ill., Feb. 3, 1923.

Miss Ruth Jones:
52 Birch Avenue,
San Diego, Cal.

Spending night Chicago Arrive there Wednesday
February sixth .

Alice A. Rush.

It is plain that for social reasons Miss Rush determined to stop over in Chicago. The next page explains the fact that she

Dear Sirs:

Kindly send me one of your Women's Fitted Bath Cases, with light wood sides and ends covered with good quality cow-hide leather. It has two brass lockers and is silk lined and fitted with two pieces of so-called "French White Ivory" arranged in a folding tray. The catalogue number is 10 x 24 1/2 x 1 1/2.

Please find enclosed a postal money-order for twenty three dollars (\$23.00).

I should be obliged if you would send it at once.

Respectfully yours,

(Miss) Alice Nash.

Forwarding the sheet a Domestic Money Order form is discovered. It is filled out to cover the cost of the case.

Reservations for sleeping quarters must be made, and page convenient gives the letter requesting the same. This time the payment is made by check and on the next sheet a check form, properly filled in and signed, is posted.

Will another page disclose a Western Union telegram blank.

Upon it is written:

Chicago, Ill., Feb. 8, 1938.

Miss Ruth Jones:
22 Birch Avenue,
San Diego, Cal.

Spending night Chicago. Arrive there tomorrow.

February sixth.

Alice A. Nash.

It is plain that the writer knows Miss Nash intimately as she goes over to Chicago. The next page explains the fact that she

decided to visit a friend. And when she found herself settled in San Diego she wrote a thank-you letter to the lady who had entertained her.

60 Holmes Street,

San Diego, Cal.,

Feb. 27, 1923.

Dear Ruth:

I thank you very much for the pleasing entertainment you gave me while visiting your cozy home. I cannot forget little Jimmie, the dog, who surely did his part.

While riding home I suddenly saw a long thing in the distance. It looked as if some youths were trying to have some fun. But as I came closer to it I saw that it was a snake. Almost before I knew what had happened, we had run full speed right over it. I was glad to be out of its reach.

I should very much like to have you pay me a visit before I return to the East. Write if you can find time.

Your schoolmate,

Alice.

The last letter is written by Alice to her mother. It is a travel letter and gives her a splendid picture of the State of California and of her daughter's participation in the many good times given for her pleasure. Here and there photographs are pasted to make the whole more vivid.

The next four pages are filled with well selected scenes commemorative of good times. Lastly, there is a page upon which is mounted a pamphlet containing "A Fascinating Story of San Diego, California."

decided to visit a friend. And when she found herself settled in
San Diego she wrote a thank-you letter to the lady who had entertained
her.

30 Holmes Street,
San Diego, Cal.,
Feb. 27, 1903.

Dear Ruth:

I thank you very much for the pleasant entertainment you
gave me while visiting your cozy home. I cannot forget little Jamie,
the dog, who surely did his part.

While riding home I suddenly saw a long thing in the distance.
It looked as if some youths were trying to have some fun. But as I
came closer to it I saw that it was a snake. Almost before I knew
what had happened, we had run full speed right over it. I was glad to
be out of its reach.

I should very much like to have you pay me a visit before I
return to the East. Write if you can find time.

Your sincerely,

Alice.

The last letter is written by Alice to her mother. It is a

travel letter and gives her a splendid picture of the state of
California and of her daughter's participation in the many good times
given for her pleasure. Here and there photographs are inserted to make
whole more vivid.

The next four pages are filled with well selected scenes
representative of good times. Lastly, there is a page upon which is
mounted a pamphlet containing "A Fascinating Story of San Diego,
California."

This, no doubt, is a very interesting way of giving instruction in a subject that might very easily be made tiresome. And it has given the pupils a feeling of self-reliance, based upon the knowledge that they have done their own research work and thought questions through for themselves. School and out-of-school activities have been closely drawn together and purposeful activity has served to interest every pupil in the class.

b. Games: More prominent in boys than in girls, but present to some degree in all people, is the instinct to contest with an opponent. We generally think of contests and games as pertaining to the yard, but where victories of the intellect may be substituted for victories of physical skill, contests may be carried on in the school-room as well as outside. A series of games suitable for use in the English room has grown up. Grammar Baseball, Paragraph Archery, Authors and Spelling Contests are but a few of these.

The Electric Car game can be used to great advantage in establishing ease in conversation. Two chairs are placed close together in the front of the room. A boy standing some distance away acts the part of a conductor whose route is from Watertown Square to Harvard Square, and return. As soon as the conductor calls, "All aboard!" some one sits in one of the vacant chairs, requesting the conductor to let him off at Arlington St. The conductor calls a street and a passenger enters and sits in the other chair. Recognizing the other occupant of the trolley, he shakes hands with him and proceeds to converse. Soon Arlington Street is reached and the first passenger bids his friend good-bye and hurries from the car. Soon another individual hails the car and the same procedure follows. Finally the conductor notifies the passengers that they have reached the end of the line. He asks if anyone wishes a transfer. Small slips are given to members of the class, who raise their hands. After

This, no doubt, is a very interesting way of giving instruction in a subject that might very easily be made tiresome. And it has given the pupils a feeling of self-reliance, based upon the knowledge that they have done their own research work and thought questions through for themselves. School and out-of-school activities have been closely drawn together and purposeful activity has served to interest every pupil in the class.

b. Games: More prominent in boys than in girls, but present to some degree in all people, is the instinct to contend with an opponent. We generally think of contests and games as pertaining to the yard, but where victories of the intellect may be substituted for victories of physical skill, contests may be carried on in the school-room as well as outside. A series of games suitable for use in the English room has grown up. Grammar Baseball, Paragraph Archery, Authors and Spelling Contests are but a few of these.

The Electric Car game can be used to great advantage in establishing order in conversation. Two chairs are placed close together in the front of the room. A boy standing some distance away acts the part of a conductor. He says "Now, when the car comes to a stop, stop, and when it starts, start." As soon as the conductor calls, "All aboard!" one of the vacant chairs, representing the conductor, gets off at Arlington St. The conductor calls a ticket and a passenger enters and sits in the other chair. Recog- nizing the other occupant of the trolley, he shakes hands with him and proceeds to converse. Soon Arlington Street is reached and the first passenger bids his friend good-bye and hurries from the car. Soon another individual fills the car and the same procedure follows. Finally the conductor notifies the passengers that they have reached the end of the line. He asks if anyone wishes a transfer. Small slips are given to members of the class, who raise their hands. After

a few moments the papers are collected and the conductor reads from them for the benefit of those who have taken part, corrections for errors made during the imaginary conversation. That one who had the fewest corrections is conductor next time.

The teacher who uses the project and the game to give zest to the English work is in no danger of exhibiting the whole methodological repertoire in each recitation. She knows that the ends that need to be emphasized in recitation constantly vary. She understands that power does not lie in the raw material, but in its use. Dry subjects become interesting and inspiring in her hands.

D. Special Methods in Literature Studies :

1. Choice of Materials: In selecting the literature work for the year the teacher might so plan it that each selection is followed by one of a different type, prose by poetry, a short poem by a lengthy one or a book of short stories, a heavy selection by one that is light and abounding in human interest or humor.

2. General "Interest" Consideration: Literature is the culmination of English and all other work should help to a keener appreciation and enjoyment of books. The pupils look upon the literature period as a story-reading or a story-telling time, and if correctly aided will gain a desire for reading that is very valuable. The result of the work in literature should be enjoyment, enthusiasm, inspiration and a will to continue the work.

The teacher should investigate early in the Fall to learn the natural tastes and interests of her divisions and arrange to introduce better literature rather than plan to force the tastes of the students to conform to his own interests. This is not suggesting a lowering of standard but a broadening of mutual insight. The teacher's joy in a certain bit of literature will be more catching, if the boys and girls find that he gets pleasure from what they have read before him and

A few months the papers are collected and the composition reads
from time for the benefit of those who have taken part, corrections
for errors made during the literary conversation. That one who had
the least corrections in composition next time.
The teacher has seen the project and the time to give rest to
the English work is in no danger of exhibiting the whole methodological
report in each test. The focus that the ends that need to
be emphasized in revision constantly vary. The understanding that
never does not lie in the raw material, but in its use. Try subjects
become interesting and inspiring in her hands.

2. Special Methods in Literature Studies:

1. Selection of Materials: In selecting the literature
work for the year the teacher should be clear that every selection is
followed by one of a different type, prose or poetry, a short poem by a
longer one or a book of short stories, a heavy selection by one that
is light and something to human interest or humor.

2. General "Interest" Consideration: Literature is

the cultivation of English and all other work should help to a keener
appreciation and enjoyment of books. The pupils look upon the liter-
ary period as a story-telling or a story-telling time, and it correctly
also will gain a desire for reading that is very valuable. The
result of the work in literature should be enjoyment, enthusiasm,
imagination and a will to continue the work.

The teacher should investigate early in the fall to learn
the highest level and interests of her divisions and arrange to
introduce better literature rather than plan to force the interest of
the students to conform to his own interests. This is not suggested
a foregone of argument but a broadening of mutual insight. The teacher's
job is a certain bit of literature with more or less, all the boys and
girls find that the work pleases them that they have read before and

called to his notice.

a. Fiction: The interest at the Junior High School age is in narration, in peoples, not in technique or literary criticism. Most of the stories and verses should be of the narrative type.

1. Novel: After a talk on Stevenson's life and works- teacher and children alike participating, some attention is given to the author's literary significance. The composition of " Treasure Island " itself is the next consideration.

In order to keep up the interest of the pupil in any long literary selection a variety of methods of attack is essential. At the beginning, the teacher should take the lead by reading aloud the first chapter, explaining, adding interesting bits of information, gradually calling on the class for more and more assistance in interpreting. As the interest and comprehension of the class increase, the pupils can be depended upon to take up the work themselves. Accordingly, the second chapter is read orally by the children. Subsequent to the reading of each individual, there is a brief criticism by the class , handled first by the reader and then by the instructor. Chapter three is told by the teacher. This is followed by the silent reading of the next six chapters, one assigned to each row. Someone in each section is then requested to relate the part of the narrative allotted to his row. Comments and suggestions are handled according to the socialized recitation. This is followed by a study of some important details, care being taken to avoid a labored analysis that would kill interest.

For chapter ten, the teacher reads a resume'. And now each row is required to present a written synopsis of that chapter allocated to it. Study, similar to that mentioned above ensues.

Having arrived at chapter seventeen, the teacher once more introduces a change in method. She narrates what is of interest and

called to his notice.

4. Interest: The interest at the Junior High School

is in narration, in episodes, not in technique or literary criticism. The best of the stories and verses should be of the narrative type.

5. Novel: After a table on Stevenson's life and

work - teacher and children alike participating, some attention is given to the author's literary significance. The composition of "Treasure

Island" itself is the next consideration.

In order to keep up the interest of the pupil in my long

literary selection a variety of methods of attack is essential. At the beginning, the teacher should take the lead by reading aloud the first

chapter, explaining, adding interesting bits of information, gradually calling on the class for more and more assistance in interpreting. As the

interest and comprehension of the class increase, the pupils can be brought down to take up the work themselves. Accordingly, the second chapter

is read orally by the children. Subsequent to the reading of each

individual, there is a brief criticism by the class, headed first

by the teacher and then by the instructor. Chapter three is told by the teacher. This is followed by the silent reading of the next six

chapters, and again to read the chapters in small groups.

Chapter four is read by the class, and the chapters are

continued in this manner. Chapter five is followed by a study of some important details, care being taken

to avoid a laborious analysis that would kill interest.

For chapter ten, the teacher reads a passage, and now each

row is required to present a written synopsis of that chapter assigned to it. Study, similar to that mentioned above, follows.

Having arrived at chapter seventeen, the teacher reads the first two chapters, and the class is of interest and

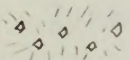
importance, and wherever it seems feasible she presents illustrations, drawn, painted, colored or sketched by members of former classes. Another division of chapters is made and the silent reading and illustrative work goes on. Sometimes the pictures are shown at the conclusion of the story and sometimes while it is in process. Ease of manner is one of the results of the step in question.

Chapter twenty-five is handled in a still different way. The teacher has ready ten questions which with their correct answers will give a very acceptable summary of the whole. The next six chapters are treated in like manner by the students.

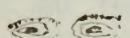
For another large grouping there is still another scheme. The series of happenings is presented. Then, the leader demonstrates how a modified game of charades can be played, as indicated-

Sample - 1 -

1. Chairman: We are going to draw three articles on the board; they will represent a certain group of words in "Treasure Island."

2.  - treasure

3.  - chest

4.  - hunting

5. Chairman: Does anyone know what these sketches mean?

Sample-2-

1. Chairman: A certain two words are frequently repeated

in the book called "Treasure Island."

2. Hunting: Three children step to the front of the room.

For a few moments they peer here and there.

3. Treasure: A jewel case is discovered. All exclaim over the trinkets.

4. Chairman: Tell me what the words are.

Sample - 3 -

1. Chairman: Listen closely and you will hear a word oft' repeated in "Treasure Island!"
2. His - Mary was picking blueberries when suddenly she heard a "hiss". She turned and saw a snake.
3. pan- She dropped the pan that held the berries.
4. iola- Then she excitedly called, "Iola, Iola", which was her sister's name.
5. Chairman: Please give me the word..

Sample -4-

1. Chairman: We have in mind a word that Stevenson is known to have used many times in his adventure story "Treasure Island".
2. I am from the West.
And I have a horse named Luck.
Though from the wild herd, he's the best,
All he does is buck.
3. I am also from the West,
My name is Two-gun-Dan,
As very few live near my nest,
My food comes in a can.
4. Out near the towering mountain
The cold to my eyes brings tears,
But cares are forgotten when night draws near,
And the tones of the radio fall on my ears.
5. Chairman: Recall the last word in each stanza and what three syllable word have you?

factor

One interesting in preparing for the work just explained is the means of selecting the chairman. The children of one row give their attention to one chapter. Each pupil plans the entire charade procedure. In class time the row group is permitted to consult. The charades

1. Chairman: Please closely and you will hear a word after

repeated in "Treasure Island".

2. Mrs. - They was giving themselves when suddenly the

word "his". She turned and saw a snake.

3. Mrs. - She dropped the can that held the berries.

4. John - Then she excitedly called, "John, John," which was

her sister's name.

5. Chairman: Please give me the word.

Sample - 6 -

1. Chairman: We have in mind a word that Stevenson is known

to have used many times in his adventure story "Treasure Island".

2. I am from the West.

3. And I have a horse named Jack.

4. Though from the wild herd, he's the best,

all he does is buck.

5. I am also from the West,

My name is Two-gun-Tan,

As very few live near my nest,

My footprints in a snail.

6. Out near the towering mountains

The cold to my eyes brings tears,

But never the forgotten when night first near,

and the sound of the radio bell on my ear.

7. Chairman: Recall the last word in each stanza and find

the words that have you?

8. Chairman: Now repeating the words for the words that explained

the words of the stanza. The children of the room give their

attention to the speaker. Each pupil should be given a chance to

in the line the word is repeated to himself. The speaker

are examined and that individual whose paper is adjudged best becomes the chairman of the group. She gives parts to those she wishes to take part in her demonstration. All is very quiet while this is in process. The little informal touch is good for them.

Continuing to make believe there is an unlimited number of chapters to this book the teacher initiates a new idea. She recites the story. During the recitation or at the close she offers for inspection what she sees fit to denominate a photograph. It might be- A Pirate of the Seas. Mounted upon heavy paper was a colored picture of an old time pirate ship. Glued to it and extending below it was the figure of a pirate shown from the waist up. The stern, dark countenance had been cut from a magazine. Tiny bits of a black feather neckpiece served for eyebrows, mustache and hair. A tiny brass ring was an ear ornament. On the head was a turban of dark figured silk. The same material was knotted about the neck and hung down over the chest. Pongee colored silk was folded cape-like about the body. Two hands cut from a magazine protruded from beneath the folds and held a bag, presumably plunder, made of medium dark blue silk, fastened at the top by a black silk cord. Below the figure, very neatly printed was- A Pirate of the Seas.

The six rows once more have a duty to perform- that of making a project. The best return was constructed within a roomy box cover. Some sort of baked material, red in color, lined the cover. In one end was a log house made of matches and stained a dull red. From the door and loop holes muskets made of cardboard protruded. On the match made fence, O'Brien with his red cap was astride. In the enclosure cardboard men fought. It was an excellent bit of work that Robert had made, to represent the attack made by Long John Silver and his followers upon Captain Smallett and his faithful adherents.

are explained and that individual whose paper is assigned best becomes the
winner of the group. The given parts to those are asked to take part in
the demonstration. All is very quiet while this is in progress. The little
information is good for them.

On looking to make believe there is an unlimited number of examples
to the back the teacher initiates a new idea. The teacher the story.
During the recitation or at the close the efforts for inspection what she
sees like to demonstrate a photograph. It might be a picture of the face.
I should upon heavy paper with a colored picture of at the first step.
What is it and extending below it was the figure of a pirate shown from the
side up. The stern, dark countenance had been cut from a magazine. They
of a black leather necktie served for eyebrows, mustache and hair. A tiny
brass ring was in ear ornament. On the head was a tuft of dark flared
silk. The same material was knotted about the neck and hung down over the
chest. Tongue colored silk was folded cape-like about the body. Two hands
cut from a magazine protruded from beneath the folds and held a bag.
Ornamentally plunder, made of medium dark blue silk, fastened at the top by a
black silk cord. Below the figure, very nearly printed was a picture of
the same.

The six rows were given a duty to perform - that of making a
project. The first picture was connected with a money box cover. Some
sort of baked material, red in color, lined the cover. In one end was a log
house made of squares and shaped a dull red. From the door and loop holes
projected made of cardboard protruded. On the water made fence, O'Brien
with his red cap was sitting. In the enclosure cardboard men fought. It
was an excellent bit of work that Robert had made. To represent the attack
made by Long John Silver and his followers upon Captain Smollett and his
loyal adherents.

Finally, as a concluding task ghose stories were written and all guessed what characters were being described. Here is Stephen's

A Ghost Story.

I sprang up the old steps and entered the gloomy abode, through a large old-fashioned doorway. I found myself in pitch darkness, except for a narrow path of moon shining through a broken window, making the room more ghostly. It may be naturally expected that my ambitions to explore this famous old mansion called Phantoms'Tavern, rapidly dimenished as I perceived that the description of my friends had not been exaggerated a bit. Phantoms'Tavern was connected with a legend which the townspeople said was absolutely correct and they trembled as they admitted that they would never dare venture to prove its truthfulness. It was said that every morning at exactly one o'clock the notorious building would shake as if an earthquake were in full vigor, and as it did there would appear apparitions of hideous members of a gang of bandits and murderers who had once met in its rooms.

As I was a newcomer in the town I scorned the remarks of my friends and one day decided to know once and for all whether it was true or false. My ambitions dimenished as I pursued my way through the hall. Suddenly a shadow loomed up ahead of me, a groan and a crash were heard in another portion of the house in quick succession.

Every drop of blood in me froze solidly, my eyes bulged, I was paralyzed and could not move from the spot. Then, just as suddenly the house began to shake exactly in accordance with the vivid description of my friends. Screams resounded through that, that I now call, accursed house. A frightfully distorted spectre appeared before me and in a hollow, dry, cold, steely tone, the phantom spoke, " I am a ghost of the past. I shall be a terror to all who oppose me. Death! blood, destruction."

And the terrible creature, whom I now observed to be a one legged man aided by a crutch that he skillfully handled, slowly faded away, singing in a weird way-

Fifteen men in the dead man's chest-

Yo-ho-ho- and a bottle of rum !.

Drink and the devil had done for the rest,

Yo-ho-ho- and a bottle of rum.

And just as he drifted out of sight, the house stopped quaking and all was still as before.

You may be assured that the very next thing I did was to use my legs as I had never done before. I was out of the house in five seconds and you may be certain that I never looked at the awful place again during my stay in the town, which fortunately was brief. Whose ghost was it?

Stephen Morrissey - 1928.

2. The Short Story: In the rush of modern life, particularly in America, the short story has come to be the most popular type of fiction. Just as the quickly seen, low-priced moving picture show is taking the place of the drama, with the average person, so the short stories that are found so plentifully in the numerous periodicals of the day are supplanting the novel. Accordingly, this type of literature has its place in the Junior High School. The requirements in many cities call for special attention being directed to ten as a minimum.

There is not time now, nor is it prudent to dwell too much upon the technicalities of this form of literature with eighth graders. But, that the foundation may be properly laid for more advanced work yet to come, a series of brief lectures is not out of place. By the close of the year and when all of this type of work has been

and the terrible... whom I had observed to be a one-legged
man stood by a crutch that he skillfully handled, slowly faded away,
slinking in a weird way-

Fifteen men in the dead man's chest-

Yo-ho-ho-and a bottle of rum!

Wreck and the devil had done for the rest.

Yo-ho-ho-and a bottle of rum.

And just as he drifted out of sight, the houses stopped rocking and all
was still as before.

You may be assured that the very next thing I did was to run
my legs as I had never done before. I was out of the house in five
seconds and you may be certain that I never looked at the awful place
again during my stay in the town, which fortunately was brief. Whose
ghost was it?

Stephen Northcote - 1898.

2. The Short Story: In the rush of modern life.

particularly in America, the short story has come to be the most
popular type of fiction. Just as the quickly seen, low-priced racing
picture has taken the place of the drama, with the average person
and the short stories that are found so plentifully in the newspapers
and magazines of the day, are supplanting the novel. Accordingly, this
type of literature has its place in the Junior High School. The re-
quirement in many cities call for special attention being directed to
it as a minimum.

There is not time now, nor is it prudent to dwell too
long upon the technicalities of this form of literature with which
students. But, that the foundation may be properly laid for some of
you who will yet to come, a series of brief lectures is set out of which
at a close of the year and when all of this type of work has been

completed much information has been furnished along the lines of the topics listed below.

I The Elements of a Story.

II The Limits of a Short Story.

III Types of Short Stories.

IV Style in Short Stories.

(A) Preparation For Writing: In taking the story " John D " by Katherine Mayo with the class it should be assigned first for home reading, as it is too long to be read through in one class period, and any short story needs to be read and studied in its entirety. In making the assignment give the pupils certain definite questions for which to find answers while doing the reading, or certain points to be noticed.

1. What gives you the thrill in the story, "John D?"

2. Does this story of Miss Mayo's gain or lack in interest, because it is founded on fact?

3. Who would you say was the main character or real hero of the story?

4. Where in the story would you say was the most critical and most interesting point?

5. Could this incident make the foundation for a good moving picture scenario?

6. Tell a story wherein an animal is the hero.

In class the next day, the teacher lectures for a while on- The Elements of a Story. Someone gives a report on Katherine Mayo. Another gives the story of " John D ". Then the assigned topics are taken up and discussed. Passages are cited to prove points. Attention is called to certain paragraphs where the meaning might escape the children. These are at length put into a single sentence, stating the

connected with information has been furnished along the lines of the
topics listed below.

- I The Elements of a Story.
- II The Elements of a Short Story.
- III Types of Short Stories.
- IV Style in Short Stories.

(A) Preparation for Writing: In taking the story "John B."

the teacher who with the class it should be assigned first for home
reading, as it is too long to be read through in one class period, and
any short story needs to be read and studied in its entirety. In making
the assignment give the pupil's certain definite questions for which to
find answers while doing the reading, or certain points to be noticed.

1. What gives you the thrill in the story, "John B."?
2. Does this story of Miss Mayo's gain on John's interest,
because it is told on facts?

3. Who would you say was the main character or real hero of
the story?
4. Where in the story would you say the most thrilling and
most interesting points?
5. Could this incident have been the foundation for a good moving
picture?

6. Tell a story about an animal as the hero.
In class the next day, the teacher instructs for a while
the elements of a story. Someone gives a report on Katherine Mayo.
Another gives the story of "John B." Then the assigned topics are
discussed and discussed. Passages are cited to prove points. Attention
is called to certain paragraphs where the meaning might escape the
pupil. There are at length questions and answers, stating the

meaning. Certain expressions in the story are given special notice:

Barrack-Room Ballads.

Pennsylvania State Police.

I. W. W.

Blue Ribbon.

Atlantic.

Two by Twelves.

The story thought out at home is now written and two periods of work have been consumed.

(B) The papers are examined, a check mark being placed in the margin before a line in which there is an error of some sort. Only one check is put upon each paper. Beside the initials of each pupil, the error that the teacher wishes to call his attention to, is recorded. The same mistake is not checked on any two papers. Therefore, if there are forty in a class, forty different faults are marked. At the start of the recitation the papers are distributed. A few moments of silence follows, each finding his error. Finally, someone's initials are read. That child tells what his error was, being careful not to use again the wrong form. He makes the correction. When all have recited the ten best papers are read. The best of all is put in the school paper. Below is an original story written by a ninth grade girl.

Mon Coeur.

This is a tale they tell at eventide in a little French village of cobbled stone roads and winding lanes- the story of a great black horse, whose name was Mon Coeur.

When all France was wracked and torn by the Great War, good farmer Breon and his gentle wife Marie, lived on at Breon Farm, as the Breons had lived on for over one hundred years. And from their once rich rice fields they now wrested a meagre living. And, as in

...the ... are given ...

...- ...

... ..

...

...

...

...

The story ... at home is ...

...

(2) ... being placed in

the margin before a line in which there is an error of ... the initials of each pupil, the

error that the teacher wishes to call his attention to, is recorded.

The same mistake is not checked on any two papers. Therefore, if there

are forty in a class, forty different faults are marked. At the first

of the recitation the papers are distributed. A few moments of silence

follows, each finding his error. Finally, someone's initials are read.

and each tells what his error was, being careful not to use again the

wrong form. He makes the correction. When all have recited the ten

best papers are read. The best of all is put in the school paper.

Below is an original story written by a ninth grade girl.

Mon Coeur.

This is a tale they tell at even-ings in a little French village

of ... the story of a great ...

... Mon Coeur.

... all France was ...

... lived on at ...

... lived on for over one hundred years. ...

... lived. And, as in

happier days, Mon Coeur ploughed the fields for them.

But nearer and nearer came the war guns, grim forbidding monsters that spat forth defiance at the enemy and tore great gaping holes in the once fruitful gardens of Monsieur Breon. This caused great sorrow to the farmer, and his wife, but a still greater sorrow was yet to come.

One morning a regiment of soldiers stopped at the farm and ordered Mon Coeur unhitched from the plow. A general order had gone out that all horses fit for service were to be given over to the government and Mon Coeur too, must do his bit for France. And they led him away, though he kept looking back down the long, dusty road until the farm was out of sight.

The days passed on, made hideous with the booming of the war guns. The night wore on, made terrible with the aeroplane raids and at Breon, now directly in the path of the conflict, they spoke often and sadly of Mon Coeur.

Then came a night more terrible than any that had gone before. And Monsieur Breon and his wife Marie sat in the darkened farmhouse, not daring to light a candle lest its faint beams make them a target for the hostile aeroplane.

Suddenly, the pounding of a horse's hoofs was heard on the roadway, coming nearer and nearer until they pounded down the gravelled driveway of Breon. At the door of the closed and deserted stable they stopped, and the neighing of a horse could be heard.

With trembling hands, Monsieur lighted a lantern and went out to see the rider who dared to ride between the lines of the raging battle. And to his great joy and surprise, he saw that the horse was Mon Coeur and that the rider, badly wounded, was lying helplessly on the great horse's back.

They carried the rider into the farmhouse and tended him

gently. Mon Coeur they put in his old stall, bedded him knee deep in straw, and filled the box generously with oats. When the officer had recovered sufficiently, he told them the story. While the battle had raged on, he had been badly wounded and Mon Coeur, left to his own device, had headed toward his old home, thereby undoubtedly saving his rider's life. When the officer was fully recovered, he rejoined his regiment and rode away on Mon Coeur. But he had seen tears in the eyes of Marie Breon, as she bade good-bye to Mon Coeur.

A few days later, the officer rode back to the farm, riding Mon Coeur and leading a gray horse, saddled and bridled. Straight to Marie Breon he went and dismounted, Mon Coeur's reins being placed in her hand.

"The general has heard my story and says that I owe my life to Mon Coeur. And every life is needed in France at this time. Therefore, he says that Mon Coeur has done his bit for France. And his reward is to stay on at Breon with those he loves."

And after saluting Mon Coeur, the officer mounted the gray horse and rode away down the dusty road, leaving Mon Coeur with those whom he loved and who loved him.

Elizabeth de Piccolillis.

The short stories examined in grades 7, 8 and 9 are chosen from authors of varied styles and nationalities. The plots are of many types and appeal to the particular interests and awakening experiences of young readers. Such a course leads the students to read other stories by the same and by different authors and the essential aim of the teaching of literature is on the way to accomplishment.

b. Verse: Through a study of verse, the growth and spirit of life can be reviewed. By giving new perceptions of power and beauty the spirit can be exhalted and the sum of human enjoyment can be increased. "Literature is the record of the best thoughts", said

Emerson; and as so many of the best thoughts of the best people are stowed away in verse, poems are assuredly worthy of careful study.

1. Long Poem: As soon as the first snow appears Whittier's " Snowbound " should be taken from the shelf and this ideal picture of the life of an old-fashioned country home be viewed.

Before even the biography of the New England Quaker is heard, parts of the long poem are assigned to the pupils for commitment to memory. Then there are other divisions that all are to learn by heart. This done, the author's life is given and short poems and quotations written by him are recited or read.

The teacher now reads a portion of the famous idyl. Pictures illustrative of the passage are placed in the chalk trays where all can inspect them. A brief exchange of views is given and thus the thought in the writer's mind is brought out. Certain figurative lines that attract are explained and difficult words are made clear.

Experiences similar to those mentioned in the text are told and another passage is read. Finally three or four pages have offered up their treasures. Imaginative drawings sketched by other classes are shown and a request for more ideas is expressed and the period is brought to a pleasing close.

The following morning a volunteer takes us a step further in the Whittier talks. It is most delightful if she quotes a bit or perhaps reads a little. At this time, the first child in row one recites in review the beginning of the selection we are studying. As soon as she pauses, the next individual continues with her memorized passage, then the teacher recites hers. A boy starts as soon as she stops and upon his resuming his place the whole class in concert recites. The review is over. The class secretary collects any paintings which children may have brought in, reads aloud the lines

version; and as to many of the best thoughts of the best people are
stated away in verse, songs are necessarily worthy of careful study.

1. Good Poems. As soon as the first snow appears

Whittier's "Snowbound" should be taken from the shelf and told.

picture of the life of an old-fashioned country home be placed.

Before even the picture of the New England winter

is placed, parts of the long poem are assigned to the pupils for commit-

ment to memory. Then there are other selections that all are to learn.

Next, this done, the author's life is given and short poems are

selections written by him are recited or read.

The teacher now reads a portion of the famous story.

Picture illustrative of the passage is placed in the chalk space near

all on the right hand. A brief exchange of views is given and then the

thought in the author's mind is brought out. Certain illustrative lines

that cannot be explained and difficult words are made clear.

Experiences similar to those mentioned in the text are told and another

passage is read. Finally three or four pages have offered up their

treasures. Imaginative drawings sketched by other classes are shown and

a request for more ideas is expressed and the period is brought to a

quiet close.

The following morning a volunteer takes me a step

further in the winter story. It is most delightful if one wishes

let or perhaps read a little. At this time, the first child in row one

recites to review the beginning of the selection as far as possible.

Now at the present, the next individual recites with her partner

passage, then the next, and so on, until the whole is read.

When the whole is read, the teacher asks the class to discuss

the story. The review is over. The class recitation follows.

Selections which children may have brought in, read along the lines

copied from the poem and printed beneath the illustration. She puts these away to be used in the class booklet. Then another three or four pages is prepared as during the last recitation.

After all of the pictures which Whittier wove into the charming personal poem have been seen, a lesson in versification follows. Everyone feels eager to become an author himself. It is agreed that for this especial attempt, iambic tetrameter shall be used in imitation of "Snowbound". No one in the building from teachers down escapes being asked to supply a word that rhymes with snow, or gray or something else. Here are samples of what resulted:

Sample - I -

The dog was lying by the fire,
To make his coat a little drier,
For he had been out in the snow,
And welcomed now the hearty glow.

Sample - II -

Winter Time.

The moon that night sent out no beams ,
And snow fell down in steady streams,
Each little flake of glist'ning white,
Added unto the wond'rous sight.

The snow next morning ceased to fall,
And when we hurried to the hall,
Our father gave the stern command,
To take snow shovels in our hands.

We cleared the path from house to shed,
Then from the cellar took our sleds,
The boys made snow forts big and round,

A happier group could not be found. Evelyn Fitzgerald.

copied from the poem and printed beneath the illustration. One puts
 these away to be used in the class booklet. Then another three or
 four pages is prepared as during the last recitation.

After all of the pictures which children weave into the charming
 personal poem have been seen, a lesson in verbalization follows. Every-
 one feels eager to become an author himself. It is agreed that for this
 special attempt, simple meter shall be used in imitation of
 "Snowbound". So one in the building from teachers down essays being
 asked to supply a word that rhymes with snow, or gray or something
 else. Here are samples of what resulted:

Sample - I -

The dog was lying by the fire,
 To make his coat a little drier,
 For he had been out in the snow,
 And welcomed now the hearty glow.

Sample - II -

Winter Time.

The moon that night sent out no beams,
 And snow fell down in ghostly streams,
 Each little flake of glistening white,
 Added unto the moon's own light.

The snow next morning ceased to fall,
 And when we hurried to the hall,
 Our father gave the stern command,
 To take snow-shovels in our hands.

We cleared the path from house to shed,
 Then from the cellar took our sled,
 The snow-laden sleds were piled and bound,

The one and two verse poems were printed according to various styles within little folders. Fancy capitals, touches of red ink or paint to balance the red capitals, made a most attractive whole. The outside cover ~~was~~ illustrated to conform with the sentiment expressed in the verse.

If a selection is worthy of presentation to a class, it is worthy of all the teacher's skill in trying to make his pupils appreciate and like it. A pupil who has tried to write a poem has more respect for the poet's skill. Keep him trying. Let him feel the rhythm of familiar poems. Urge him to carry on. This class the following year gave a Christmas concert, the main issue of which was the recitation of original poems.

2. Short Poem: Browning, in his first published work said,

And then thou said'st a perfect bard was one

Who chronicled the stages of all life.

And, if we agree with the famous Englishman, that the poet is an interpreter of life, portraying man's inner life, the life of his soul, how he thinks and feels, his ideas and emotions, the reasons for his actions rather than the actions themselves, we must store the pupil's mind with choice selections of poetry for the insight into life, for the pleasure and inspiration these will give to him always.

The first poem to be studied by the class is Longfellow's "Skeleton in Armor". I assign a single verse to a group of pupils, according to the number of stanzas in the selection and to the size of the section. It is understood that before copying or memorizing a verse that the entire poem will be read. The next day I hear each one say the stanza allotted to him. That individual who recites the first verse best is instructed to keep trying to say it better, giving

The one and two verse poems were printed according to various styles with little letters, fancy capitals, touches of red ink or paint to indicate the red capitals, and a most attractive whole. The outside cover was illustrated to conform with the sentiment expressed in the verses.

If a selection is worthy of presentation to a class, it is worthy of all the teacher's skill in trying to make his pupils appreciate and like it. A pupil who has tried to write a poem has more respect for the poet's skill. Keep him trying. Let him feel the rhythm of the poem. Urge him to carry on. This class the following year gave a Christmas concert, the main theme of which was the recitation of original poems.

2. Short Poems: Browning, in his first published work said,

and then thou wilt be a perfect poet and one

who throughout the stages of all life,

and, if we agree with the famous Englishman, that the poet is an

interpreter of life, portraying man's inner life, the life of his

soul, how he thinks and feels, his ideas and emotions, the reasons

for his actions rather than the actions themselves, we must agree that

pupils' mind with choice selections of poetry for the teacher who

also, for the pleasure and inspiration these will give to his class.

The first poem to be studied by the class is Browning's

"Chaucer in London". I assign a single verse to a group of pupils,

according to the number of stanzas in the selection and so the class

at the lesson. It is understood that before copying or memorizing

a verse that the entire poem will be read. The next day I hear each

one say the stanza allotted to him. That day I find the verses the

first verse best is illustrated to the pupils to give it better, giving

attention to enunciation, emphasis, etc. The same is done with each verse. There is a very noticeable effort on the part of the students in a well-bred division to be the one of the group chosen to recite when all is in readiness.

The next home lesson is to write a story using for the basic thought that to be found in "The Skeleton in Armor" or one suggested through the perusal of the selection. The best ten are returned corrected to their owners to be studied and given later without use of the paper.

Finally, everyone is prepared. The life of the author is briefly told, pictures are displayed and quotations given. The teacher adds to all this and reads a short poem of Longfellow that has always appealed to her. She places material on the table to be examined at leisure. Without interruption those assigned parts of the poem being considered, recite their verses. Comments by the teacher are in order. Then a paraphrase is presented. Vague ideas are made clear through class criticism courteously conducted by the child who gave the review. The teacher leads the oral story telling by narrating a personal experience called to mind by the poem being studied. Of all those related by the young people here is the best:

An Original Story.

It was a dull, dark day and a heavy fog hung over the landscape, making the house across the way look ghost-like and spectral. Upon such afternoons, I always enjoyed wandering about in the attic, inspecting relics of the decades past. And so now I ascend the stairs in quest of adventure.

After rummaging about for awhile my eyes fell upon the old velvet covered album and now I knew that there was amusement ahead.

aversion to explication, emphasis, etc. The same is done with each verse. There is a very noticeable effort on the part of the students in a well-kept division as to the one of the group chosen to recite when all is in readiness.

The next lesson is to write a story using for the basis thought that is found in the selection in which one suggested through the progress of the selection. The best ten are retained correct of so their errors to be studied and given later without use of the paper.

Finally, everyone is prepared. The title of the subject is briefly told, pictures are displayed and questions given. The teacher adds to all this and reads a short poem of something that has always appeared to her. The pieces material on the table to be examined at leisure. Without interruption these assigned parts of the poem being considered, recite their verses. Comments by the teacher are in order. Then a paraphrase is presented. These ideas are clear through class criticism and usually conducted by the child who gave the review. The teacher leads the class story telling by narrating a personal experience called to mind by the poem being studied. Of all those related by the young people here is the best:

My Childhood Story.

It was a dull, dark day and a heavy fog hung over the landscape, making the houses across the way look ghost-like and spectral. Upon such afternoons, I always enjoyed wandering about in the attic, searching relics of the distant past. And so now I ascended the stairs in quest of adventure.

After rummaging about for awhile my eyes fell upon the old velvet covered chair and now I knew that there was something ahead.

I opened the heavy covers and before me was a tin type of father. From the opposite page a likeness of May stared at me and back came memories of days gone by.

And, oh, yes! that one was of William. What a dear little chap he had been. I lay back against the discarded feather tick, the better to study the old time photograph. Suddenly, surprise overwhelmed me. The lips were moving and I heard a voice sounding as from afar. This is what it said:

"I was so happy when the gentleman, with the long legged camera, stopped before the school and inquired if anyone cared to have his picture taken. I joyfully told him that I would, and, he and I started our one half mile walk to the house. Arriving there, I hastened to the top step of the veranda and stood as straight as I could, delightfully happy with expectancy. The sounds of preparation, penetrating to the sewing room above the porch reached mother and with work in hand she glanced from the window to learn the cause of the unusual flutter. There she espied me, the broad smile upon my countenance betraying my intense joy and there too she espied the man who had imposed upon a child's credulity. Somehow I felt her presence and looking up exclaimed, 'Mamsie, I'm having my picture taken!'"

And then the little lips ceased to move and I heard the musical chimes of the grandfather's clock in the hall below. It struck four times. What had I been doing since two in the afternoon! Could I have slept and dreamed?

By the end of the Junior High School period, much time and energy having been devoted to short poems, if Browning's conception of the province of a poet is correct, the children must have realized that the ideals of any man, no matter what his particular work might be, must be unattainable, so that his life, be it short or long, must always be one of progress.

I opened the heavy covers and before me was a tin type of

father. From the opposite page a likeness of my sister at her

best came opposite of my own by.

and, oh, yes! that was of William. What a dear little chap

he had been. I lay back against the discolored leather tick, the better

to study the old tin photograph. Suddenly, a suspicion overwhelmed me.

The lips were moving and I heard a voice sounding as from afar. This is

what it said:

"I was so happy when the gentleman, with the long-legged cane,

stopped before the window and inquired if anyone cared to have his

picture taken. I joyfully told him that I would, and he and I started

out my little tin case to the house. Arriving there, I hastened to the

top step of the veranda and stood as straight as I could, delightfully

happy with expectation. The sounds of preparation, penetrating to the

veranda room above the porch reached neither and with work in hand she

climbed from the window to learn the cause of the unusual quiet.

There she appeared, the young sister whom my countenance betrayed my

longing for and there too she smiled the way she had looked upon a

little's prettily. Somehow I felt my presence and looking up exclaimed,

"William, I'm waiting my picture taken!"

And then the little tin case ceased to move and I heard the musical

chimes of the grandfather's clock in the hall below. It struck four

then. What had I been doing since two in the afternoon! Could I

have spent my time thus?

By the end of the latter afternoon, such time and energy

had been devoted to such games, if following the completion of the

business of a poet is correct, the children must have realized that the

idea of a poem, no matter what his position, must be

unattainable, so that his life, as it were, was one of

c. Book Reports.

Books of Literature are classified under these heads:

1. Books for careful reading, to be taken up in class.
2. Books for rapid reading, to be taken up sufficiently to arouse and sustain interest, but to be read largely without supervision.
3. Books for home reading, to be chosen from an authorized list.

And under the last classification, outside reading would be listed. At least five books chosen from an authorized list should be read. Not more than half of them should be fiction, and one ought to be a biography and one an out-of-door book of either travel or nature study.

It has been a habit with many teachers to put a certain outline form upon the board and all of the reading returns are worked out with that particular topical formation in mind. Sensing that this idea would result in monotony and fail to call forth originality in thought expression, I determined upon five different methods to be pursued. Below is a detailed description of each; along with a model .

1. After dictating the Reading List, I proceeded to present the following outline for the first report. The whole is to be written as a social letter. The first paragraph calls for three requirements, namely: title, author and fictitious reason for writing the letter. The second paragraph is to be a direct copy of the most interesting, short inclusive paragraph in the book. The final passage gives a recommendation of the book, its whereabouts and a suitable and pleasing close. By adding the complimentary close and the signature the report is

Books of literature are classified under three heads:

1. Books for careful reading, to be taken up in class.
2. Books for rapid reading, to be taken up individually in groups and sustained interest, but to be read largely without discussion.
3. Books for home reading, to be chosen from an authorized list.

And under the last classification, outside reading would be listed. At least five books chosen from an authorized list should be read. Not more than half of them should be fiction, and one ought to be a biography and one an out-of-door book of either travel or nature study.

It has been a habit with many teachers to put a certain outline form upon the board and fill in the reading reports as worked out with that particular topical formation in mind. Thinking that this idea would result in monotony and fail to call forth originality in thought expression, I determined upon five different methods to be pursued. Below is a detailed description of each, along with a model.

1. After discussing the Reading List, I proceeded to present the following outline for the first report. The whole is to be written as a social letter. The first paragraph calls for three remarks: title, author and fictitious reason for writing the letter. The second paragraph is to be a direct copy of the most interesting, short inclusive paragraph in the book. The third paragraph gives a recommendation of the book, its weaknesses and its valuable and pleasing points. By adding the complimentary close and the signature the report is complete.

completed. These demands might bring the results as given:

107 Bigelow Ave.,
Brighton Sta.,
Boston, Mass.

October 26, 1925.

Dear Miss Clarke:

The other day I was reading " Hans Brinker " by Mary Mapes Dodge, and found it very exciting and interesting. I am sending you a short paragraph from it.

" Who is first? Not Rychie, Katrina, Annie, nor Hilda, nor the girl in yellow, but Gretel- Gretel, the fleetest sprite of a girl that ever skated. She was but playing in the earlier race, now she is in earnest, or rather something within her has determined to win. Faster and faster she flies until she has reached the goal. Gretel has won the Silver Skates."

If you like it, write and tell me and I will loan you the book.

Your pupil,

Ursula Dixon.

2. When two months have passed, a second report is in order. Since variety is the spice of life, something different must be sought. This time the social letter is again requested. The first and third paragraphs are in accord with the September form. But the main paragraph is not. It is to be a *précis* of the entire story. Appended is a sample.

84 Corey Road,
Brighton Sta.,
Boston, Mass.,
Dec. 23, 1927.

Dear Miss Clarke:

Laura E. Richards has written many very interesting

books. Among them is " Captain January". I have heard that you once resided in Maine for quite a while and I thought you might like to hear a bit about a Maine story.

Star was a little girl ten years old. She lived with " Daddy Captain", as she called the old sailor who had taken care of her since she had been a baby. He had found her clasped in her dead mother's arms on an old raft after the boat in which they had been sailing had been wrecked. One day Captain January heard that the child's aunt had recognized Star as her dead sister's child. Of course, she wanted the little girl given to her. But Star positively refused to go with her. From that day on Captain January had queer heart attacks. He informed an old friend that his days were numbered and that after he died he desired that the child should go to her aunt. The day came when the old fellow passed away. Star was then sent to her mother's sister.

This, I think, gives you a fairly good idea of what kind of a book " Captain January " is. If you should ever care to read the story, it may be easily obtained at the Brighton library.

I remain,

Lovingly,

Your pupil,

Barbara Field.

3. If real and not forced concentration is to be expended upon the third home-reading book, something new and novel must be the aim. The intense quiet of the room testified to the spell of interest that pervaded everywhere.

Book Report.

TITLE OF BOOK READ: *Ivanhoe*

DATE OF READING: January- February.

IT IS A STORY OF England during the feudal period and treats of all

"I have heard that you
were visiting in Maine for quite a while and I thought you might like
to hear a bit about a Maine story."

There was a little girl ten years old. She lived with "Daddy
Captain". He called the old sailor who had taken care of her since
she had been a baby. He had found her alone in her dead mother's arms
on an old raft after the boat in which they had been sailing had been

recked. One day Captain January heard that the child's name was
recognition that she was not a sailor's child. Of course, she wanted the
little girl to her. But her positively refused to go with her.
From that day on Captain January had great heart attacks. He believed an
old friend that his days were numbered and that after he died he desired
that the child should go to her aunt. The day came when the old sailor
passed away. She then sent to her mother's sister.

"I think, Miss you a fairly good idea of what kind of
book 'Captain January' is. If you should ever care to read the story,
it may be easily obtained at the Brighton Library."

I feel,

Love,

Your truly,

Harriet Field.

It is a story of a young girl who is so beautiful
and the child who reads a book, something new and novel must be the
the house of the room entitled to the spell of interest

that pervades everywhere.

Book Report.

THE BOOK REPORT

OF THE

LIBRARY

IT IS A STORY OF A YOUNG GIRL WHO IS SO BEAUTIFUL

divisions of society.

THE MOST INTERESTING EVENT IN THE STORY IS the attempt to take the old feudal castle, known as Torquelstone.

ANOTHER INTERESTING INCIDENT IS the contest in archery, wherein Robin Hood in the disguise of a yeoman, called Locksley wins the contest.

THE CHARACTERS I MOST ENJOYED READING ABOUT ARE Richard, King of England; Ivanhoe, a Saxon knight, and Rebecca, the beautiful Jewish maiden who aided Ivanhoe when he was in distress.

MY OPINION OF THE BOOK IS that it is most interesting and the time spent in reading it is well spent. It is not light reading and the description and explanations which seem at times rather long are necessary if far off times are to be understood.

NAME Marion Hunter

GRADE IX.

This makes a most attractive paper and intense absorption comes from the combination of printing parts shown here in capitals and writing.

4. March and April make their appearance and the fourth return from supplementary reading is due. There must be an attempt to deviate from previous accounts. And so a fourth form came to light.

BOOK REPORT.

NAME OF PUPIL. Naomi Tattersall.

GRADE VIII.

DATE MARCH- APRIL.

(1) I HAVE FINISHED READING " The Secret Garden"

WRITTEN BY Francis Burnett.

(2) DRAW A LINE UNDER THE WORDS WHICH TELL YOUR OPINION OF THE BOOK.

(a) A BOOK THAT NO ONE SHOULD MISS.

(b) A BOOK THAT IS WORTH READING AGAIN.

(c) A GOOD BOOK

(d) NOT VERY INTERESTING.

(e) I DID NOT LIKE IT.

(3) GIVE THREE OR FOUR TRAITS YOU NOTE IN THE LEADING CHARACTERS.

CHARACTERS	TRAITS
(a) Mary	Inquisitive
(b) Colin	Impetuous.
(c) Dickens	Considerate

(4) WHY DID YOU CHOOSE THIS BOOK ?

I chose this particular book as I heard many children speak of it as a mystery story.

(5) IF YOU LIKE THE BOOK, WRITE A SENTENCE IN WHICH YOU AIM TO GIVE OTHERS A DESIRE TO READ IT.

I enjoyed the " Secret Garden ", as it was a combination of mysteries, joys and sorrows.

5. The last book report is passed in, in May. This should be a result of much previous experience, a fine expression of appreciation. By combining craftsmanship acquired in the art department with ability to express ones self clearly, concisely and pleasantly, a most finished booklet results. Much energy is expended upon the report and considerable self pride is evinced. Bernice Simon's report was of the sort that one might want to use for an exhibition.

The whole was a scheme in black and white. The cover, decorated by a beautifully drawn lighthouse, and adorned with well spaced printing, and tied with black ribbon hinted at what was within.

The ordinary number of pages for title, dedication, table of contents and of illustrations preceded the following:

Biography

of

Laura E. Richards.

(c) I did not like it.

(d) Give me the book in the morning.

TRIALS	CHARGES
Indicative	(a) May
Explanatory	(b) John
Conclusive	(c) John

(e) Let me know what you think.

I agree with your opinion as I have seen it before.

It is a very good one.

(f) Is this the book, which is the one you are to give?

Yes, it is the one.

I agree with your opinion as I have seen it before.

It is a very good one.

(g) The last book is the one you are to give.

Yes, it is the one.

I agree with your opinion as I have seen it before.

It is a very good one.

I agree with your opinion as I have seen it before.

It is a very good one.

I agree with your opinion as I have seen it before.

It is a very good one.

I agree with your opinion as I have seen it before.

It is a very good one.

I agree with your opinion as I have seen it before.

It is a very good one.

John

of

John H. H. H.

Laura Elizabeth Richards, an American writer was born in Boston, Mass. in 1850. She was the daughter of the well-known writer, Julia Ward Howe, and of Samuel G. Howe, the great philanthropist. A great number of children's books were published by this famous woman.

A study of Characters.

(1) Star Bright, who is an orphan, is an active little girl. She enjoys clambering on the rocks of the island, making friends with the little animals, amusing herself with her dolls and indulging in story telling and reading.

(2) Captain January is an old lighthouse keeper. He is kind hearted and generous and most devoted to the little waif, wafted to his home.

Bernice succeeded in finding a delightful little picture of a pretty Miss and her Dolly. She also located a print of a benovolent looking old sea captain. These were most carefully posted on the page and with the printing over, under and around these tiny black and white pictures, a most interesting sheet resulted.

Resume' of Captain January.

On a cold, stormy September night, when the waves dashed high against the rocks as if to swallow the whole island, Captain January peered through the fog and darkness from the tower of the lighthouse.

In the distance he saw a light flash and then- crash ! He ran down stairs and found that a ship had been wrecked. A few of the survivors floated toward the island. He rescued a woman's body, which had been washed upon the ledge and in whose arms was a baby. After burying the body of the young woman, he took the child and naming her Star Bright cared for her as his own.

For eight years Star brightened the captain's life. Her only

James Ellsworth Ellsworth, an American writer was born in Boston, Mass. in 1857. He was the daughter of the well-known writer, Julia Ward Howe, and of General C. D. Howe, the great Civil War hero. A great number of Ellsworth's books were published in this famous series.

A Study of Characters.

(1) Her name, who is an orphan, is a native little girl. The subject of the book is the life of the little girl, making friends with the little girl, playing herself with her dolls and laughing in story telling and reading.

(2) Captain January is an old-fashioned person. He is kind, patient and generous and most devoted to the little girl, called to his home.

January succeeded in finding a beautiful little sister of a little girl and her doll. He also located a point of a development looking all the while. These were most carefully passed on the page and the picture over, and around these things and with January, a most interesting story related.

History of Captain January.

On a cold, stormy, squally night, when the waves dashed

high against the rocks as if to swallow the whole island, Captain January passed through the low and darkness from the tower of the light-house.

In the distance he saw a light flash and then crash! He ran down stairs and found that a ship had been wrecked. A few of the survivors floated toward the island. He rescued a woman's body, which had been washed upon the rocks and in whose arms was a baby. After burying the body of the young woman, he took the child and running back to the light tower for her as before.

For eight years she cherished the orphan's life. Her only

playmate was Imogene, her cow.

One day, while rowing with January's friend, she passed very near to a ship which lay at anchor. On the deck was a woman, who upon seeing the child, thought she resembled her sister, who had been lost at sea. She questioned the captain of the boat, who told her of the story of the wreck and rescue. In this way the identity of the child was revealed.

The next day she went to the lighthouse, and told Captain January her story and requested taking Star Bright home with her. Much against his will, the Captain consented. But Star refused to go. And so the day of her departure was postponed until old age carried the fine old fellow away.

Why I liked The Book.

I enjoyed the book very much and I'm sure it was because Laura Richards made me feel as though I was an actual spectator of all that went on in and about the lighthouse.

Not only for the facts gleaned in preparation for this work and pictures adhering to the black and white scheme, but also for the exquisite printing used throughout the whole, should the child be complimented.

E. Conclusion: The subject of English covers a very wide range and for this reason the classification of aims and of methods must be treated according to the different fields and types of work, the one from the other, and must definitely differentiate between the large, general objective, and the smaller specific purpose of the day-by-day lesson or of the single unit of work.

1. Aims in Oral Expression: The ultimate aim of all study in English expression is to give pupils the power to convey thought to others, either orally or in writing. This requires enough practice in handling the tools of expression to gain ease both in the

The day, while waiting for the boat, the passed very near
to a ship which lay at anchor. On the deck was a woman, who soon
seeing the child, thought she resembled her sister, who had been lost
at sea. The womanhood was captain of the boat, who told her of the
story of the wreck and rescue. In this way the identity of the child was
revealed.

The boat day she went to the light-house, and told Captain January
her story and requested taking that friend home with her. When against
all odds, the Captain consented. But she refused to go. And so the
day of her departure was postponed until old age carried the time she
belonged there.

Why I Liked the Book.

I enjoyed the book very much and I'm sure it was because I have
always made it feel as though I was an actual spectator of all that
went on in and about the light-house.
Not only for the facts presented in explanation for this work but
pictures appearing to the light and with scenes, but also for the ex-
quisite painting used throughout the whole, which the child be

considered.

Y. Conclusion: The subject of English covers a very wide
range and for this reason the classification of this and of methods
must be treated according to the different fields and types of work, the
one from the other, and that definitely distinctive between the large,
general objective, and the smaller specific purpose of the day-by-day
work or of the single act of work.

1. Aims in Oral Expression: The ultimate aim of all

study in English expression is to give pupils the power to convey
thought to others, either orally or in writing. This requires careful
attention to the tools of expression, to the words which are

getting and the giving of ideas.

To attain ultimate purposes, smaller and more temporary aims must take precedence over the immediate lesson or unit of work.

The aim in oral expression is to gain power to render intelligibly the expressed thought of another and the power to give original thought in logically arranged and sustained speech.

2. Methods in Oral Composition: The main points to be stressed are subjects and organization of material. The subjects chosen should be within the child's range of experience and should be narrowed down. The "single phase" idea should be kept in mind. There is need of motivation. The child must believe he has something of interest to offer. Sincerity and honesty of opinion should be encouraged to aid in establishing an informal atmosphere. Much outlining must be done, stress given to a beginning, a middle and an end.

3. Aims in Written Expression: The aim in written expression is to increase the child's power in social communication by developing habits of writing in a correct and attractive manner. He should know the form used in everyday writing, and have a workmanlike command of the tools of language.

4. Methods in Written Composition: There should be a close relation between oral and written themes. Well supervised oral work is a preparation for written expression. Projects calling forth the selection of suitable subjects which require oral and written work in its several phases should be in use. The projects should allow for cooperation with other departments. Then there should be a method for correcting written composition. They should proof-read their own work and make corrections. Class correction might be attempted also. Models of things well done could be shown, with the good qualities pointed out.

...the giving of ideas.

to obtain written proposals, smaller and more responsible than

and take precedence over the immediate question of work.

The aim in oral expression is to gain power to transfer

intelligently the expressed thought of another and the power to give

original thought in logically arranged and sustained speech.

2. Methods in Oral Expression: The main points to be stressed

are subject and organization of material. The subject chosen should

be within the child's range of experience and should be narrowed down.

The "single phrase" idea should be kept in mind. There is need of

motivation. The child must believe he has something of interest to offer.

Sincerity and honesty of opinion should be encouraged to aid in satis-

fying an informal atmosphere. Each occasion must be done, stress given

to a beginning, a middle and an end.

3. Methods in Written Expression: The aim in written expression

is to increase the child's power in social communication by developing

habits of writing in a correct and attractive manner. He should know

the form used in everyday writing, and have a workmanlike command of the

tools of language.

4. Methods in Written Composition: There should be a close

relation between oral and written forms. Well supervised oral work

is a preparation for written expression. Projects calling for the

selection of suitable subjects which require oral and written work in

the various places should be in use. The projects should allow for

cooperation with other departments. When there should be a method for

correcting written composition. They should grow from their own work

and make corrections. Class correction might be attempted also. Models

of others well done could be shown, with the good qualities pointed out.

Revision and rewriting might take place. Ability to copy is always needed. This demands careful observation and exact reproduction. There must also be constant practice in dictation. This gives pupils practice in handling the sentence, in grammatical construction, spelling, punctuation, paragraphing, etc.

5. Aims in Teaching Grammar: Grammar as the fundamental basis of correct, varied and forceful language is an indispensable tool. To be effective, it must be closely and immediately connected with oral and written composition. Only when it can be used as a means to an end is it of value.

The principal aim of teaching grammar is to develop in the child, by steady drill and practice, correct habits of speech and writing. It will furnish a true sentence sense. It will acquaint him with grammatical terms as a matter of economy of time for use in correcting errors. It will give grammatical knowledge as an aid to interpretation.

6. Methods in Grammar: The pupils must be lead to understand how a knowledge of grammar is useful to them in order that they may gain accuracy and variety in language. It develops power of quick understanding of the printed page through a knowledge of the relationships between parts of sentences; it develops skill in the expression of thought and it develops a sense of co-ordination and subordination. Grammar answers why certain forms are correct. The child must see the necessity of a knowledge of grammar which grows out of the inadequacy of his own oral and written expressions. The only method of correcting common grammatical errors is constant, interesting drill.

7. Aims in Literature: The essential aim of the teaching of literature is to arouse in the pupils a love of good books, and an initiative to read them with comprehension, appreciation and pleasure.

revision and rewriting might take place. Ability to copy is always needed. This demands careful observation and exact reproduction. There must also be constant practice in dictation. This gives pupils practice in handling the sentence, in grammatical construction, spelling, punctuation, paragraphing, etc.

4. Aim in Learning Grammar: Grammar as the fundamental basis of correct, varied and logical language is an indispensable tool. To be effective, it must be clearly and immediately connected with oral and written composition. Only when it can be used as a means to an end is it of value.

The principal aim of teaching grammar is to develop in the child, by steady drill and practice, correct habits of speech and writing. It will furnish a true guide to correct usage. It will acquaint him with grammatical forms as a matter of economy of time for use in correcting errors. It will give him a basis for later interpretation.

5. Method in Grammar: The pupils must be led to understand how a knowledge of grammar is useful to them in order that they may gain accuracy and variety in language. It develops power of quick understanding of the printed page through a knowledge of the relationships between parts of sentences; it develops skill in the expression of thought and it develops a sense of co-ordination and subordination. Grammar answers why certain forms are correct. The child must see the necessity of a knowledge of grammar which grows out of the inadequacy of his own oral and written expressions. The only method of correcting common grammatical errors is constant, interesting drill.

6. Aim in Literature: The essential aim of the teaching of literature is to arouse in the pupils a love of good books, and an initiative to read them with comprehension, appreciation and pleasure.

8. Methods in Literature:

Most reading in life is silent reading, its aim being to get the idea accurately and completely. The pupils should be given an opportunity to see how swiftly, accurately and completely they can grasp the thought of a certain passage. This is developing their power to read and the knowledge of how to study. Individual research and study on the part of the abler pupils should be encouraged. An oral account of an actual visit at the Wayside Inn would greatly increase the interest in Longfellow's "Tales". The pupils should be permitted to select a story they think suitable for dramatization, write the lines and act it out. The children must be urged to give their frank opinion of the characters in the stories read, to discover reasons for conduct, and the effects of lines of behavior, so they will learn to judge their own actions and those of others. They must be requested to bring in newspaper poems and stories that interest them. They must read from modern as well as standard authors. They must not be allowed to get the idea that the dramatists and novelists are all dead. The teacher must strive to establish in the pupils' minds some standards by which to judge the value of a piece of writing. The students should be given practice in reading to others for pleasure, with no thought of correction. The work selected should lead to self-forgetfulness, because of intensity of interest. A natural tone and distinct utterance should be demanded by the listeners.

III.

Summary.

We cannot rely largely on future occupation to furnish us the chief means of arousing interest in study. The vagueness of remote ends gives them an air of unreality. Ideals and distant ends are goals to be kept in sight by the teacher. The pupil is absorbed with the present. His impulses cause the spontaneity of his conduct, his surroundings furnish

8. Methods in Literature: Most reading in life is silent

reading, its aim being to get the idea accurately and completely. The pupils should be given an opportunity to see how swiftly, accurately and completely they can grasp the thought of a certain passage. This is developing their power to read and the knowledge of how to study. Individual research and study on the part of the older pupils should be encouraged. An oral account of an actual visit at the Wayside Inn would greatly increase the interest in Hawthorne's "Tales". The pupils should be permitted to select a story they think suitable for dramatization, write the lines and act it out. The children must be urged to give their frank opinion of the characters in the stories read, to discover reasons for conduct, and the effects of lines of behavior. So they will learn to judge their own actions and those of others. They must be requested to bring in newspaper poems and stories that interest them. They must read from modern as well as standard authors. They must not be allowed to get the idea that the dramatists and novelists are all dead. The teacher must strive to establish in the pupils' minds some standards by which to judge the value of a piece of writing. The students should be given practice in reading to others for pleasure, with no thought of correction. The work selected should lead to self-forethoughtfulness, because of intensity of interest. A natural tone and distinct utterance should be demanded by the listeners.

III.

Summary.

We cannot rely largely on future occupation to furnish us the chief means of arousing interest in study. The vagueness of remote ends gives them an air of unreality. Ideals and distant ends are goals to be kept in sight by the teacher. The pupil is absorbed with the present. His imaginations cause the spontaneity of his conduct, his surroundings furnish

the stimulus to his activity.

It is because of these facts that many educators are justified in regarding the education of the pupil as a gradual self-revelation, by means of a progressive revelation to him of the world of society and the world of nature. Gaining a gradual insight into the world without, he comes to have an insight into the world within- his mind with its powers and aspirations. But this is not the whole of education. Along with revelation must come action.

Accordingly, we must raise up and vivify immediate ends. We must by the charm of our manner, the alertness of our minds, and the skill of our presentation, aid the pupil to acquire knowledge and to develop intellectual and muscular dexterity. We must seek to vivify masses of ideas by making a progressive revelation of their significance to the pupil. We must arouse interest in subjects now uninteresting, not alone through charm and skill, but also by showing how these subjects contribute to ends in which interest is already aroused. It is one of the chief functions of instruction to arouse the native powers of the mind to their fullest and freest expression. This end is not to be attained through compulsion, but is attained rather through that joy in work which the pupil experiences when skill and charm of teaching incite to noble effort.

The teacher who would help to build up a permanent group of life interests in the pupils must recognize to the full extent the native curiosity of the mind. New powers are always dawning so that new stimuli to curiosity are always possible. These impulses we must interpret according to their ultimate meaning. We must see to what they may lead; then we shall know whether to encourage or to repress.

the stimulus to his activity.

It is because of these facts that many educators are justified in regarding the education of the pupil as a gradual self-revelation by means of a progressive revelation to him of the world of society and the world of nature. Gaining a gradual insight into the world without, he comes to have an insight into the world within his mind with its powers and aspirations. But this is not the whole of education. Along with revelation must come action.

Accordingly, we must raise up and vivify immediate ends. We must by the charm of our manner, the alertness of our minds, and the skill of our presentation, aid the pupil to acquire knowledge and to develop intellectual and muscular dexterity. We must seek to vivify masses of ideas by making a progressive revelation of their significance to the pupil. We must arouse interest in subjects now uninteresting.

not alone through charm and skill, but also by showing how these subjects contribute to ends in which interest is already aroused. It is one of the chief functions of instruction to arouse the native powers of the mind to their fullest and freest expression. This end is not to be attained through compulsion, but is attained rather through that joy in work which the pupil experiences when skill and charm of teaching induce to noble effort.

The teacher who would help to build up a permanent group of life interests in the pupils must recognize to the full extent the native curiosity of the mind. New powers are always drawing so that new stimuli to curiosity are always possible. These impulses we must interpret according to their ultimate meaning. We must see to what they may lead; then we shall know whether to encourage or to repress.

An impulse so powerful should be utilized to its fullest extent in the schoolroom. It is not a little pathetic to see how very small an amount of aroused and satisfied curiosity will suffice to make school seem an attractive place to the child and to sweeten a world of tedious toil. If even a portion of the time spent by teachers in looking over numberless compositions were used in devising novel methods of presentation, or in discovering facts or explanations to bring forward during recitation, the school would be greatly the gainer. Children who would otherwise sink into irretrievable dullness, would awake to find themselves in a new and wonderful world.

Not only must we interpret and utilize the native impulses clustering about the desire to explore the curious but we must gratify the equally native impulse to comprehend the casual relation of things. A mind benumbed by exclusive memoriter training always responds to the question, Why? A study not calling for casual or rational explanations is hardly worthy of a place in the modern school.

This enumeration may fitly close with reference to the aesthetic impulses found to greater or less extent in every individual. There is no child that does not hold some things to be beautiful. The art impulse is always present in some degree with children, and it may be aroused and gratified as one of the primary instincts of the mind. The school may be made a joyous place by the outward adornment of the walls, and by the inner adornment of the recitation through felicity of language, through happy humor and through the revelation of inherent beauties of thought and things.

in language as generally should be limited to its fullest extent in
the classroom. It is not a little pathetic to see how very small
in amount of aroused and satisfied curiosity will suffice to make
school seem an attractive place to the child and to sweeten a world
of tedious toil. If even a portion of the time spent by teachers in
looking over unnumbered compositions were used in devising novel methods
of presentation, or in discovering facts of explanation to bring forward
during recitation, the school would be greatly the gainer. Children
who would otherwise sink into listless dullness, would awake
to find themselves in a new and wonderful world.

Not only must we interest and utilize the native impulses
discovering about the desire to explore the unknown but we must greatly
enrich the native impulse to comprehend the causal relation of things.
A mind, described by explorative methods, finding always response to
the question, Why? A study not calling for guess or rational ex-
planation is hardly worthy of a place in the modern school.

This conception may fitly close with reference to the scientific
impulse found to greater or less extent in every individual. There is
no child that does not hold some chance to be successful. The art impulse
is always present in some degree with children, and it may be engaged
and gratified as one of the primary instincts of the mind. The school
may be made a focus place by the outward adornment of the walls, and
the larger adornment of the facilities for the fullness of language.
The very nature and through the revelation of inherent beauties of
language and thought.

BIBLIOGRAPHY.

Allen, Robert F.

The Mastery of English:

The John C. Winston Co.,

1925.

Arnold, Sarah L.

The Mother Tongue:

Books I and II.

Ginn & Company,

1908.

Bender, Ida

Modern English:

Books I and II.

The MacMillan Co.,

1908.

Bolton, Frederick E.

Principles of Education:

Charles Scribner's Sons,

1910.

Borah, Leo A.

News Writing:

Allyn & Bacon,

1925.

Briggs, Thomas H.

Junior High School English:

Books I and II.

Ginn & Co.,

1921

Buhlig, Rose

Junior English :

D. C. Heath & Company,

1923.

The Master of the Ship
The John C. Winston Co.,
1928.

Allen, Robert F.

The Master of the Ship
Books I and II.

Arnold, Robert L.

Winn & Company,
1908.

Modern English
Books I and II.
The Macmillan Co.,
1908.

Booth, Ida

Principles of English
Charles Scribner's Sons,
1910.

Colton, Frederick H.

News Writing
Allyn & Bacon,
1925.

Foran, Ida A.

Junior High School English
Books I and II.
Ginn & Co.,
1921.

Briggs, Robert H.

Junior English
P. O. Heath & Company,
1908.

Smith, Rose

Charters, W. W.

Method of Teaching:

Row, Peterson & Co.,

1925.

Claxton, Philander P.

Effective English:

Allyn & Bacon,

1922.

Colegrove, Chauncey P.

The Teacher and the School:

Charles Scribner's Sons,

1910.

Currier, Maurice C.

Devices for Junior High School

Composition:

English Journal:

University of Chicago Press,

Sept. 1928.

Davis, Calvin O.

Junior High School Education:

World Book Co.,

1924.

Deffendail, P. H.

Junior English Course:

Books I and II.

Little Brown & Co.,

1923.

Denny, Joseph V.

Our English:

Charles Scribner's Sons,

1926.

Method of Teaching:
How, Peterson & Co.,
1925.

Christy, E. F.

Effective Teaching:
Allyn & Bacon,
1925.

Maxon, William P.

The Teacher and the School:
Charles Scribner's Sons,
1910.

Colgrove, Clarence F.

Devoted for Junior High School
Composition:

Christy, Maurice C.

English Journal:
University of Chicago Press,
Sept. 1928.

Junior High School Education:
World Book Co.,
1928.

Levi, Calvin C.

Junior English Course:
Books I and II.
Little Brown & Co.,
1925.

Hendricks, T. H.

Our English:
Charles Scribner's Sons,
1925.

Gerry, Joseph V.

Dewey, John

Interest and Effort in

Education:

Houghton Mifflin Co.,

1913.

Dutton, Larkin:

English Grammar:

Books I and II.

Thompson Brown Co.,

1904.

Eichmann, Andrew E.

A Modern Working Grammar:

Charles Scribner's Sons,

1923.

Firman, Sidney G.

Progressive Lessons in English:

Books I and II.

A. Appleton Co.,

1912.

Flagg, Mildred B.

Community English:

The MacMillan Co.,

1921.

Foster, Herbert

Principles of Teaching

Secondary Education;

Charles Scribner's Sons,

1926.

Interest and Effort in

Money Loan

Statistics:

Houghton Mifflin Co.,

1912.

English Grammar:

Paterson, William:

Books I and II.

Thompson Brown Co.,

1904.

A Modern Reading System:

Richards, Andrew E.

Charles Scribner's Sons,

1922.

Progressive Lessons in English:

Stirman, Sidney C.

Books I and II.

A. Appleton Co.,

1912.

Conversational English:

Steele, Alfred E.

The Macmillan Co.,

1921.

Principles of Teaching:

Hooper, Herbert

Language Instruction:

Charles Scribner's Sons,

1922.

Gordy, Wilbur F.

Grammar Lessons:

Charles Scribner's Sons,
1903.

Grady, William E.

Modern English:

Longmans, Green & Co.,
1928.

Harper, Charles

Progressive Composition Lessons:

Book III.

Silver Burdett & Co.,
1914.

Hermans, Mabel

Studies in Grammar:

Books I and II.

Henry Holt & Co.,
1924.

Hitchcock, Alfred M.

Junior English Book:

Henry Holt & Co.,
1920.

Hitchcock, Alfred M.

New Practice Book:

Henry Holt & Co.,
1914.

Hodge, Lamont F.

Elementary English:

Books I and II and III.
Charles E. Morrill,
1926.

Gerry, Alfred E.

Current Lessons:

Charles F. Smith's Sons,

1905.

Gerry, Alfred E.

Robert English:

Longmans, Green & Co.,

1908.

Harper, Charles

Expository Composition Lessons:

Book III.

Silver Burdett & Co.,

1914.

Hennrich, Wibel

Exercises in Grammar:

Books I and II.

Henry Holt & Co.,

1904.

Hiltschek, Alfred E.

Junior English Book:

Henry Holt & Co.,

1900.

Hiltschek, Alfred E.

New Practice Book:

Henry Holt & Co.,

1914.

Hodge, Herbert F.

Elementary English:

Books I and II and III.

Charles F. Norton,

1908.

- Horton, Edith A Group of Famous Women:
D. C. Heath & Co.,
1914.
- King, Irving The Philosophy of Child
Development:
University of Chicago Press,
1917.
- Kittredge, George K. Advanced English Grammar:
Ginn & Co.,
1913.
- Ladd, George T. The Teacher's Practical
Philosophy:
Funk and Wagnalls Co.,
1911.
- Law, Frederick H. English for Immediate Use:
Charles Scribner's Sons,
1924.
- Lewis, William D. New Practical English for
High Schools:
American Book Co.,
1916.
- McMurray, Charles A. Elements of General Method:
The MacMillan Co.,
1912.

<u>A Grammar of English Grammar</u> D. C. Heath & Co., 1914.	Boston, Boston
<u>The Philosophy of Language</u> <u>Development</u> University of Chicago Press, 1917.	New York, New York
<u>Advanced English Grammar</u> Ginn & Co., 1918.	Cambridge, George E.
<u>The Teacher's Practical</u> <u>Grammar</u> The McGraw-Hill Co., 1911.	New York, George E.
<u>English for Immediate Use</u> Charles Scribner's Sons, 1924.	New York, Webster E.
<u>New Practical English for</u> <u>Classroom Use</u> Houghton Mifflin Co., 1916.	Boston, William E.
<u>Elements of General Grammar</u> The Macmillan Co., 1912.	New York, Macmillan E.

Pitkin, Walter B.

Short Story Writing:

The MacMillan Co.,

1924.

Potter, Milton C.

Oral and Written English:

Books I and II.

Ginn & Co.,

1917.

Rafter, Augustive L.

Language Series:

Books I and II.

American Book Co.,

1910.

Rickert, Edith

Lessons in English:

Books I and II and III.

D. C. Heath & Co.,

1922.

Ruedeger, Wm. C.

The Principles of Education:

Houghton Mifflin Co.,

1911.

Sandwich, Richard L.

Junior High School English:

Books I and II and III.

D. C. Heath & Co.,

1920.

Smith, George J.

English Grammar:

Longmans, Green & Co.,

1901.

Robert H. H. H. H.

Robert H. H. H. H.

1884.

Robert H. H. H. H.

Books I and II.

Class 2 Co.

1884.

Robert H. H. H. H.

Books I and II.

Robert H. H. H. H.

1884.

Robert H. H. H. H.

Books I and II and III.

Robert H. H. H. H.

1884.

Robert H. H. H. H.

Robert H. H. H. H.

1884.

Robert H. H. H. H.

Books I and II and III.

Robert H. H. H. H.

1884.

Robert H. H. H. H.

Robert H. H. H. H.

1884.

Savity, James

Composition Standards:

Hinds, Hayden & Eldredge, Inc.,
1923.

Strayer, George D.

How to Teach:

MacMillan Co.,
1917.

Taylor, C. Ralph

Vital English:

Books I and II.
F. M. Ambrose & Co.
1919.

Ward, C. H.

What is English:

Scott, Foresman & Co. ,
Revised,
1925.

Webster, William F.

New Webster Cooley Course in

English:

Houghton Mifflin Co.,
1922.

Wilson, Grey M.

The Motivation of School Work:

Houghton Mifflin Co.,
1916.

Ziegler, Carl W.

Laboratory Method of English Teaching:

English Journal:
University of Chicago Press,
March 1919.

Journal of the
Hinds, Dyer & Co. 1898.

How to
1898.

How to
Books I and II.
F. W. Dyer & Co.
1898.

How to
Dyer, Dyer & Co.
1898.

How to
Dyer, Dyer & Co.
1898.

How to
Dyer, Dyer & Co.
1898.

How to
Dyer, Dyer & Co.
1898.

BOSTON UNIVERSITY



1 1719 02572 5922

